

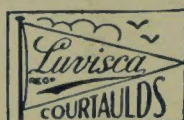
THE ILLUSTRATED LONDON NEWS



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Out where the grey gulls are screaming, far from sea gardens and caves,
Lutra floats, lazily dreaming, one with the wind and the waves
Sea-nymphs find fabulous treasure, yet she abandons the foam;
Earth holds an infinite pleasure—naught but Abdulla spells Home.

F. R. HOLMES.

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VIRGINIA

TURKISH

EGYPTIAN

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, AUGUST 9, 1930.

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ROYAL MOTHERHOOD: H.R.H. THE DUCHESS OF YORK.

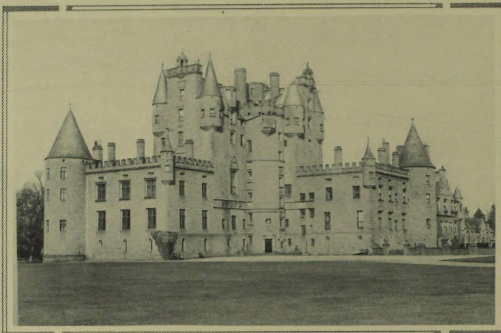
It is not necessary at the moment to emphasise the point that the interest of the nation is centred in the Duchess of York. A few weeks ago, it will be remembered, she went to Scotland to Glamis Castle, the ancestral seat of her family in Forfarshire, which is the residence of her parents, the Earl and Countess of Strathmore and Kinghorne, and was, of course, the home of her own childhood and youth up to the time of her marriage. Photographs

of the romantic and picturesque old castle appear elsewhere in the present issue. Mr. John St. Helier Lander's charming portrait of the Duchess, with Princess Elizabeth as a baby, which is partly reproduced above, was given as a coloured plate with our Christmas Number of 1926. The wedding of the Duke of York and Lady Elizabeth Bowes-Lyon, it may be recalled, took place on April 26, 1923. Princess Elizabeth was born on April 21, 1926.

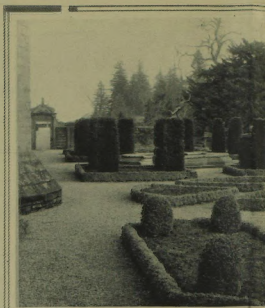
A DETAIL OF THE PORTRAIT BY JOHN ST. HELIER LANDER, PAINTED IN 1926.

Not To Be Re-published
W.H.S.

WHERE THE DUCHESS OF YORK IS NOW IN RESIDENCE.



WHERE THE DUCHESS OF YORK IS IN RESIDENCE—THE ANCESTRAL SEAT OF HER FAMILY SINCE 1772: GLAMIS CASTLE, "THE HUGE OLD TOWER," WHOSE BIRTH TRADITION NOTES NOT."



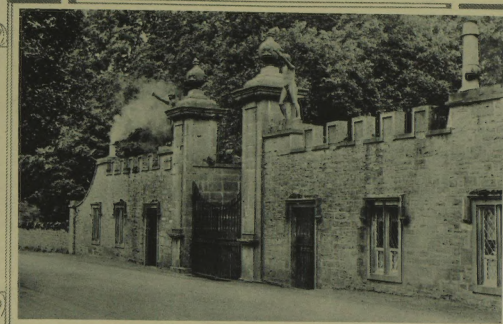
"THIS CASTLE HATH A PLEASANT SEAT": A GLAMIS—THE CASTLE WHICH IS THE TRADITIONAL



PICTURESQUE CORNER OF A FORMAL GARDEN AT SCENE OF MACBETH'S MURDER OF KING DUNCAN.

GLAMIS CASTLE, THE HISTORIC HOME OF HER CHILDHOOD.

ORIGINALLY THE RESIDENCE OF DESCENDANTS OF A SCOTTISH ROYAL UNION WITH A NOBLE FAMILY—AND AGAIN THE WITNESS OF A LIKE MATCH AFTER SOME SEVEN CENTURIES: THE NORTH GATE OF GLAMIS CASTLE.



IN A CASTLE WHICH CONTAINS A PORTRAIT OF CLAVERHOUSE BY LEVY, CLAVERHOUSE'S BUFF COAT, AND INNUMERABLE OTHER ARTISTIC AND HISTORICAL TREASURES: A SPLENDID FOUR-POSTER BED IN A ROOM AT GLAMIS.



"MAKE THE MOST OF EVERY HOUR; OLD DUCHESS OF YORK AND HER MOTHER, THE FAMOUS SUNDIAL AT GLAMIS THAT



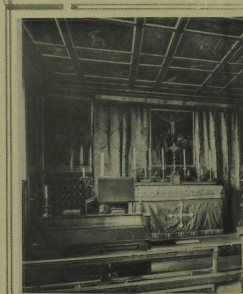
AGE BRINGS SURE REFLECTION": THE COUNTESS OF STRATHMORE, BESIDE THE BEARS THIS ANCIENT LEGEND.



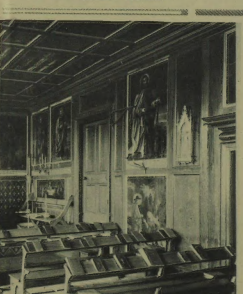
REFLECTING NONE OF THE STERNNESS OF THE CASTLE'S FEUDAL EXTERIOR, AND OF TOUCHING INTEREST TO THE HEARTS OF PATRIOTIC BRITONS: A COZY BED-ROOM THAT BELONGED TO THE DUCHESS OF YORK.



WHERE HANGS THE PORTRAIT OF CLAVERHOUSE BY SIR PETER LEVY: THE DRAWING-ROOM AT GLAMIS, STOCKED WITH MANY OBJECTS OF GREAT HISTORICAL INTEREST.



WITH PAINTINGS AND A PORTRAIT OF THE FIRST EARL OF STRATHMORE:



CHARLES I. DONE BY JACOB DE WET FOR THE CHAPEL AT GLAMIS.



VISITED BY SIR WALTER SCOTT, WHO SPENT A NIGHT AT THE CASTLE IN 1793, AND DRAINED THE FAMOUS "LION" BEAKER: THE DINING ROOM AT GLAMIS CASTLE.

the moment. Glamis is, of course, in Forfarshire. It is the residence of the Duchess's parents, the Earl and Countess of Strathmore and Kinghorne; and it was there, too, that the Duchess herself—then Lady Elizabeth Bowes-Lyon—spent her childhood and girlhood days. Sir Walter Scott knew the place as "the huge old tower of Glamis, whose birth tradition notes not," a statement that is true, for the first historical reference to Glamis, that comes to cap a mass of tradition, dates from the late thirteenth century. Sir Walter Scott spent a night there when about twenty years of age, and, with some trepidation as to the consequences, drained the massive silver-gilt beaker called the Lion Cup, holding a whole pint, in which guests were invited to pledge the Earl's health at a draught. It only served to stimulate his imagination, however, and he gives a striking narrative of his experiences

at Glamis in his "Demonology and Witchcraft." "It contains," he writes, "a curious monument of feudal times, being a *secret chamber*, the entrance of which, by the law or custom of the family, must only be known to three persons at once, the Earl, his heir-apparent, and any third person they may take into their confidence." Sir Walter regretted the latter-day improvements which had led to the demolition of the outer battlements, and the making of the "more parkish." The structure that he admired—a cluster of turrets, bartizans, and extinguisher roofs—was in the main put up by the first Earl of Strathmore, Patrick Lyon, who flourished in the latter part of the seventeenth century; but there are much older portions included in the square tower which overlooks the whole. Doubtless, those particularly ancient walls could tell tales: for it was here that Malcolm II., grandfather of Duncan, was murdered, says Fordoun the chronicler, in 1034; and Macbeth, too, we are told, was "Thane of Glamis."



By G. K. CHESTERTON.

THE newspaper disagreement about Spiritualism, quite apart from my own private reasons for disagreeing with both sides, is the sort of disagreement that is also a misunderstanding. The controversialists are naturally rather cross, because they are at cross purposes. They attack what is not really alleged. They defend what is not really attacked. The Spiritualists do not really understand the complaints made by the Anti-Spiritualists. The Anti-Spiritualists, full of the sense of something in which Spiritualism is weak, nevertheless fight it on the ground on which it is strong.

For instance, supposing that a family has the regrettable habit of referring to grandpapa as Googles,

and of mentioning Aunt Rachel's parrot under the name of Moogles. And supposing that these names (as is natural enough) are not used for public purposes, or officially proclaimed in public places, or made to form part of marmoreal and immortal sonnets or inscriptions on stone or brass — the family is not unnaturally struck by a message from the spiritual world, recalling the joyful occasion when Moogles bit Googles. It is regarded, naturally enough, as a triumph of accuracy on the

part of the ghost, that he did not even mix up the names, or appear to recall an occasion when the grandfather bit the parrot. And then the fun begins, and along with the fun the fuss and the confusion. First, the critic complains that there is a certain triviality about the message that Moogles bit Googles. He says that compared with the *Fiat Lux* or the Ten Commandments, or that warning voice which he who saw the Apocalypse heard cry in heaven aloud, the relations of Moogles and Googles may appear rather a matter of detail, and lacking in cosmic dignity and universal application. To this the Spiritualist answers with two arguments, one spiritual and the other scientific, but both true. He says that it is deeply moving to hear a reference to Googles from any dead person who was really fond of Googles, and that nobody thinks grotesque names inconsistent with the dignity of love, so that they need not be inconsistent with the dignity of death. And secondly, and even more truly, he replies that, if the word Googles is scientific evidence of the existence of detailed knowledge in a definite quarter, it is none the less scientific for being grotesque. And a scientist can no more neglect it than he can refuse to dissect a particularly ugly frog. The grandfather is a part of psychology, even if he is called Googles, just as the parrot is a part of ornithology, even if it is called Moogles; and they are none the less subjects for science because they have ugly names, or because they have ugly noses. On those two points of personal affection and impersonal evidence, the Spiritualist has a fair answer to the critic. But, for all that, the Spiritualist does not understand the criticism.

The great religions, as distinct from mere mythologies on the one hand and mere philosophies on the other, have a certain fundamental claim. The

religions are revelations; that is, they add, or claim to add, something to the sum of things. They utter truths that are not truisms. They at least utter something that we commonly call *ideas*. And there is all the difference in the world between the really creative, constructive, organic things we call ideas, and the weak, washy, wordy things that we commonly call ideals. False religions may even have false ideas, but they generally are ideas. I do not know how to define what I mean by an idea, except by saying that it is something a man can disagree with, and not something so indefinite that he can only agree. I agree with the great ideas behind the Christian religion; I disagree with the great ideas behind the Buddhist religion. But when Buddha

of scientific evidence of the psychical survival of somebody who knew grandpapa and the parrot. But it adds nothing new to the natural philosophy of parrots, or that more strenuous branch of natural history which pursues the adventures of grandfathers. It gives no new cosmic cause to explain why grandfathers grow old and die, or why parrots grow old and refuse to die. It does not settle the question, much disputed by humanitarians, of whether the grandfather, starving on a desert island, would be justified in eating the parrot, however repeatedly and ravenously the parrot bit the grandfather. When somebody did try to get a ruling from the spirits, about the right of men to kill animals, the answer was a ripple of slippery platitudes. The enquirers were merely told that it was impossible to destroy life, which would seem as good a reason for killing a policeman as for not killing a parrot. In other words, Spiritualism is here attacked on its philosophical side, where it is weakest; and it is generally attacked on its scientific side, which is relatively its strongest. It is perfectly true to say that evidence convincing men like Sir William Crookes and Sir Oliver Lodge cannot be entirely unscientific evidence. But it may be very unphilosophical philosophy.

Now what strikes me about the general philosophical tone of Spiritualism is that it is full of one great fashionable error, which I may be allowed to call an American error. It is the notion that optimism is the same as idealism. It seems to think it need not do anything except comfort people; not inspire them; not instruct them; not help them to make up their minds; not help them to use their minds. For it has none of those things called *ideas*, to be found in Plato or Buddha or Aquinas or even Nietzsche, which are the food of the mind of man. The Spiritu-

alists use grandpapa and the parrot as a proof that people go on living, but not as a proof that they go on learning; at least, there is no such Platonic or Thomist quality in the things they learn. The Spirits only repeat from beyond the grave the optimistic generalisations that the Spiritualists repeat on this side of the grave. They do not give the mind anything to bite on, as Moogles bit to the bone the finger of the hypothetical ancestor. They put the parrot and the grandfather in the same heaven, merely with an air of making everything customary and cosy; and would presumably put the hearth-rug and the hat-rack in the same heaven in the same way. But beyond the consoling assurance that there is nothing to be feared in death, there seems to be very little to be learned about the philosophic conduct of life. This is an age

when practical morals are problematic and under challenge. Is marriage a bond? Is property a right? Does patriotism justify war? Does anything justify patriotism? I have never heard of any definite psychic dogmas on these things. There is nothing but a vast, vague, multitudinous chorus that All is Well. Of that I will say only this. I do not affirm that psychic communications come from demons; I do not know where they come from, or even whether they come. But if I actually had to expect a message from the worst fiends of an inferno, there is nothing I should expect so much as the message that everything is bright and breezy, happy and comfortable, and that there is no peril on the path of man.

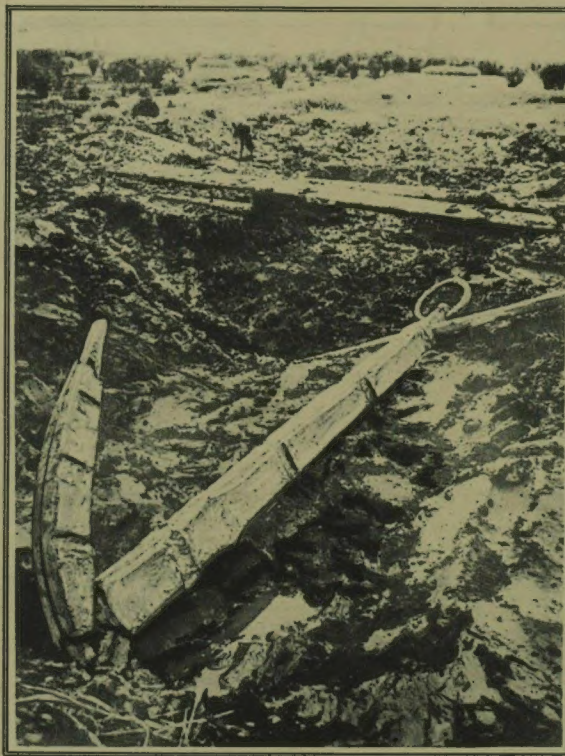


THE WORK OF RECOVERING THE PLEASURE-GALLEYS OF CALIGULA FROM THE DEPTHS OF LAKE NEMI: THE HULL OF THE FIRST VESSEL TO BE RAISED, AS PREPARED FOR REMOVAL TO ITS FINAL RESTING-PLACE.

In our issue of February 8 last, we published certain photographs illustrating the later stages of the work of recovering the sunken pleasure-galleys (or glorified "house-boats," or State Barges) of the Emperor Caligula from drained Lake Nemi. The first of the two craft was then being prepared for removal to firmer ground. We now show the hull in process of being made ready for its journey to its final resting-place. At that time, the second "galley" was almost entirely submerged. Since then certain "finds" in connection with it have been made.

said, "I can only teach you two things: sorrow and the end of sorrow," he was not saying something trivial and personal, but something tremendous and profound. He was not merely comforting his people, in the Spiritualist manner; he was not speaking at all comfortably to Jerusalem. What he meant was that desire is one with despair, and the only way to be free from despair is to be free from desire. Over against this stands the great Christian conception: that the Creator will indeed give to the creature his heart's desire, since it is desire for the right thing; but that the creature is free to desire the wrong thing, though it be to desire despair.

Now what the critics of Spiritualism mean, when they call the news from the Beyond trivial and vulgar, is that there are no new ideas about the nature of things which illumine the lot of man as Buddhists feel it to be illumined by Karma and the Sorrowful Wheel, or as Christians feel it to be illumined by free will and the Fall and the choice of the soul. The incident of grandpapa being bitten by the parrot may be of interest to those who like (or dislike) grandpapa; we will agree, if only for the sake of argument, that its repetition by a medium is a piece



FOUND A FEW METRES FROM THE SECOND OF THE PLEASURE-GALLEYS OF CALIGULA: AN ANCHOR—OF IRON COVERED WITH WOOD—RECOVERED FROM THE MUD—FOUR METRES IN LENGTH.

COMPARATIVE PORTRAITS: THE DUKE; THE DUCHESS; THE PRINCESS.

TWO PHOTOGRAPHS BY COURTESY OF THE COUNTESS OF STRATHMORE.



1. FOR COMPARISON WITH THAT OF PRINCESS ELIZABETH (NO. 2): A PORTRAIT OF THE DUKE OF YORK AT THE AGE OF TWO.



2. LIKE HER FATHER AS HE WAS IN CHILDHOOD (SEE PHOTOGRAPH NO. 1): PRINCESS ELIZABETH AT THE AGE OF EIGHT MONTHS.



3. FOR COMPARISON WITH THE ADJOINING PHOTOGRAPH (NO. 2) OF HIS DAUGHTER: THE DUKE OF YORK AS A BABY EARLY IN 1896.



4. THE DUCHESS OF YORK AT THE AGE OF NINE: IN FANCY DRESS, WITH HER YOUNGEST BROTHER DAVID, AT GLAMIS CASTLE, IN 1909.



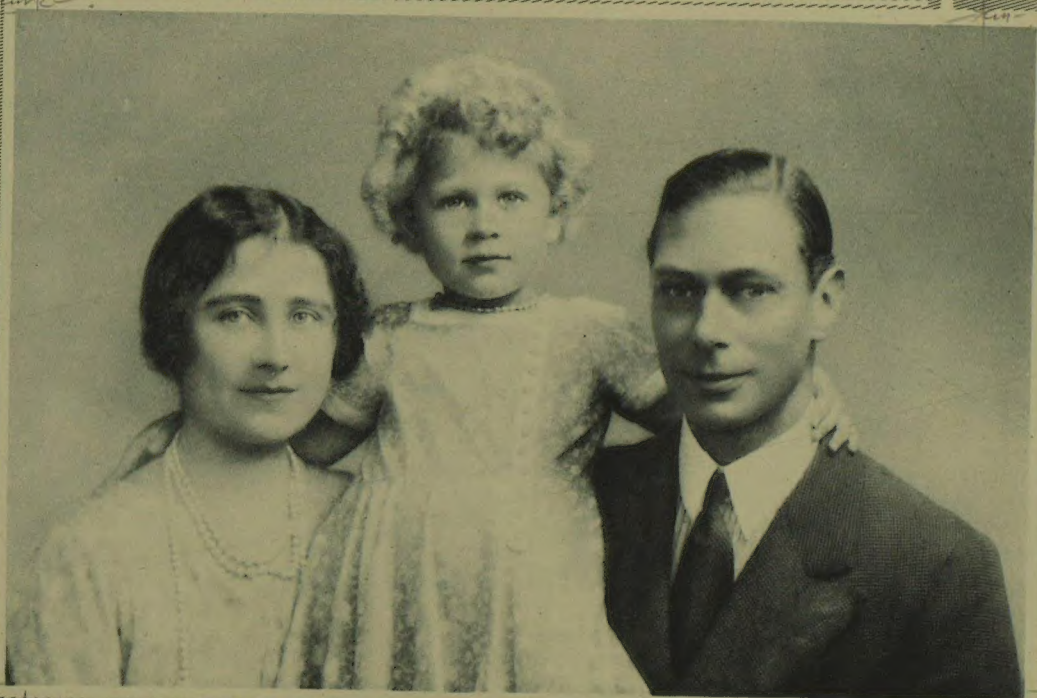
5. FOR COMPARISON WITH HER DAUGHTER, PRINCESS ELIZABETH (NOS. 7 AND 8): THE DUCHESS OF YORK, AGED SIX, WITH HER BROTHER DAVID (RIGHT).



6. AS SHE WAS WHEN SHE FIRST MET THE DUKE: THE DUCHESS AGED SIX, TWO YEARS OLDER THAN PRINCESS ELIZABETH IS NOW (NOS. 7 AND 8).



7. FOR COMPARISON WITH THE CHILDHOOD PORTRAITS OF HER PARENTS (NOS. 1, 3, 4, 5, AND 6): PRINCESS ELIZABETH, AGED NEARLY FOUR LAST FEBRUARY.



8. WHICH DOES SHE RESEMBLE MORE? PRINCESS ELIZABETH WITH HER PARENTS, THE DUKE AND DUCHESS OF YORK—A PORTRAIT TAKEN IN FEBRUARY OF THIS YEAR, WHEN SHE WAS THREE YEARS AND TEN MONTHS OLD.

As noted under the portrait of her given on the front page of this number, public interest just now is centred on the Duchess of York, who has just celebrated her thirtieth birthday. She recently went to stay at her old home, Glamis Castle, Forfar, with her parents, the Earl and Countess of Strathmore and Kinghorne. The above portraits of the Duke and Duchess in their childhood, and of their little daughter, Princess Elizabeth, possess a special appeal at the moment, and it is extremely interesting also to trace in them certain obvious traits of family likeness.

The Duke, it may be recalled, stands second in direct succession to the Throne, after his brother, the Prince of Wales. Consequently Princess Elizabeth, at her birth on April 21, 1926, came third in the line of succession. She also took a distinctive position as the only granddaughter of their Majesties the King and Queen, Princess Mary's children being both boys. The Duchess of York (formerly Lady Elizabeth Bowes-Lyon), who was born on August 4, 1900, is the youngest of Lord Strathmore's three daughters.

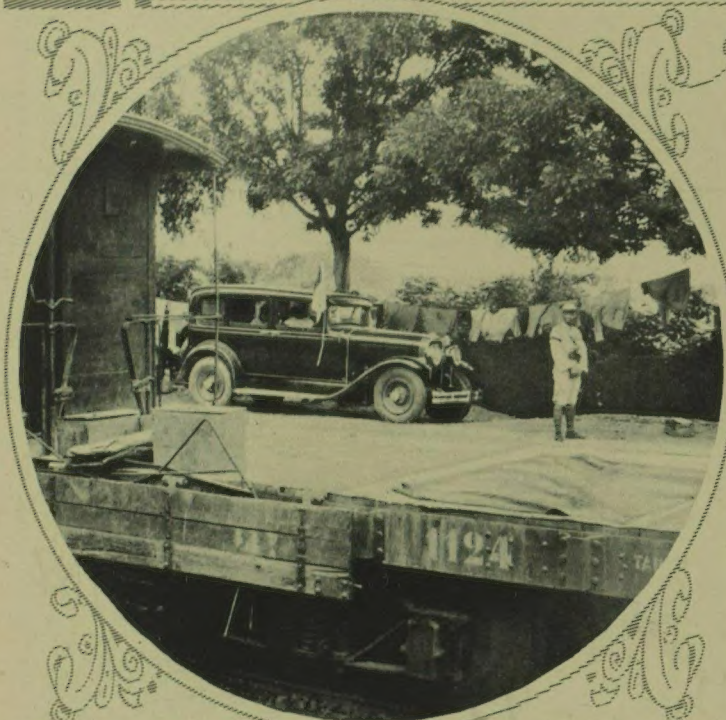
IN CHAOTIC CHINA: CIVIL WAR THAT GAVE "RED" TERRORISM ITS CHANCE.



AT LIUHO, EAST HONAN, THEN HEADQUARTERS OF GENERAL CHIANG KAI-SHEK, THE NATIONALIST LEADER: MILITARY TRAINS, WITH TWO ARMoured CARS ON A TRUCK (LEFT).



THE SCENE OF A NATIONALIST SUCCESS: AN ABANDONED TRENCH, DUG BY THE NORTHERNERS JUST BEFORE THEY WERE DRIVEN OUT BY THE NANKING TROOPS, AT KWEITEH.



GENERAL CHIANG KAI-SHEK'S AMERICAN CAR (BACKGROUND) WITH BULLET-PROOF GLASS: HIS CAMPAIGNING VEHICLE, WITH A SOLDIER ON GUARD.



A GENIAL COMMANDER-IN-CHIEF: GENERAL CHIANG KAI-SHEK (SEATED, LEFT), LEADER OF THE NANKING GOVERNMENT (OR NATIONALIST) ARMIES, BEING INTERVIEWED AT LIUHO, WHILE A FOREIGN CORRESPONDENT TOOK A "SNAPSHOT" OF HIM.



CHEERY IN TRYING CONDITIONS OF HEAT, MOSQUITOES, AND OVERCROWDING: NATIONALIST TROOPS ENTRAINED AT HSUEHOWFU, ON THEIR WAY FROM HONAN TO SHANTUNG.



AN ANGLO-CHINESE "ENTENTE": A BRITISH JOURNALIST ON FRIENDLY TERMS WITH TWO NATIONALIST SOLDIERS GUARDING RIFLES AND MACHINE-GUNS CAPTURED FROM NORTHERNERS AT KWEITEH, ON THE LUNGHAI RAILWAY.

At the moment of writing, the interest of the Chinese situation has shifted from the struggle between the Nationalist armies of the Nanking Government, under General Chiang Kai-shek, and the Kuominchun troops of Feng Yu-hsiang, to the terrorist proceedings of Red forces in the Yangtze Valley. On July 28, it was reported, they captured and sacked the town of Chang-sha, destroying foreign consulates. Later, it is said, they were induced to leave by a large money payment. Writing from Shanghai on July 31, a "Times" correspondent said: "Communist activity in the whole of the middle Yangtze area is causing grave apprehension. The numerous Red armies in these parts are taking advantage of the absence of the regular forces, which are engaged in the war in the north, to

overrun the country." Regarding the northern campaign, the writer said: "Chiang Kai-shek has left Hsuehowfu for the Tientsin-Pukow railway front, where the promised offensive against Tsinanfu (capital of Shantung) will begin forthwith." The above photographs, of course, were taken some weeks ago, when (as the sender states) the Nationalists had just defeated the Kuominchun troops at Kweiteh, on the Lunghai Railway in East Honan. On July 8, the "Times" reported a severe defeat of the Kuominchun attack on the Peking-Hankow railway, and added: "In view of the military deadlock and its consequent political reactions, Chiang Kai-shek is making a strenuous effort to score a victory, but the move against Kaifeng (capital of Honan) has made no serious progress."

HOW A REVOLUTION IS CONDUCTED IN SOUTH AMERICA: THE MAILED FIST IN BOLIVIA.



AFTER THE TROOPS HAD TAKEN CHARGE OF ORURO, WHERE THE REVOLUTION BEGAN: A STRATEGIC POINT.



AT ORURO—THE GREAT BOLIVIAN TIN TRADE CENTRE: A TROOP TRAIN BEING WELCOMED ON THE ANTOFAGASTA (CHILE) AND BOLIVIA RAILWAY.



THE END OF THE FORMER RÉGIME: THE ANNOUNCEMENT OF THE SURRENDER OF THE CAPITAL.



AT THE OPENING OF A REVOLUTION IN WHICH THEY PLAYED A CONSIDERABLE PART: A GROUP OF STUDENTS, WHO SHOUTED DOWN A CABINET MINISTER WHEN HE ATTEMPTED TO ADDRESS THEM, GATHERED ROUND THE STATUE OF GENERAL SUCRE IN LA PAZ ON JUNE 4, THE ANNIVERSARY OF HIS DEATH.



WITH THEIR NEW COLOURS INSCRIBED WITH THE WORDS "DEFENDERS OF THE CONSTITUTION" IN REWARD FOR THEIR REVOLUTIONARY VALOUR: CADETS OF THE MILITARY COLLEGE IN LA PAZ.



SACKED BY THE POPULACE BEFORE THE MILITARY GOVERNMENT COULD GET CONTROL OF THE SITUATION: ALL THAT WAS LEFT OF EX-PRESIDENT'S SILE'S PRIVATE OFFICE.

The photographs reproduced above were taken in Bolivia, but might well illustrate a "typical" revolution of the kind that is a fairly frequent occurrence in certain South and Central American States. This Revolution is stated to have begun in Oruro—the great tin trade centre, in Western Bolivia—and to have ended in a military directory at La Paz, the present capital of the country. It seems that patriotic Bolivians have never quite ceased to grudge the maritime province of Antofagasta—formerly Bolivia's only outlet on to the ocean—which Chile took from her after a disastrous war at the end of the last century. In 1920 President Guerra was deposed—largely because he aimed at an unpopular rapprochement with Chile over this vexed question of the Antofagasta province. Civil discussion

has been roused, moreover, by the rivalry of the towns of Sucre, La Paz, Cochabamba and Oruro to the position of capital city of the country, an honour which they formerly shared in rotation. In connection with the present disturbances there are not wanting those to accuse Communist agents as being largely responsible, while it is certain that the students of La Paz, the workmen, the Military College and the Bolivian Air Force, have played important parts in bringing about the change of government. It is interesting to note that the Chile-Bolivia Railway is a British-operated system. The labours of the photographer to whom we are indebted for the above reproductions were brought to an untimely end by a bullet—melancholy proof that uprisings in South America are not all "comic opera."

"IMBECILE IN CONCEPTION AND ILL-JUDGED IN EXECUTION."

BEING AN APPRECIATION OF

"TOWARDS DISASTER": By PRINCE ANDREW OF GREECE.*

(PUBLISHED BY JOHN MURRAY.)

"TOWARDS DISASTER" is an account of the ill-fated expedition of the Greek army into Asia Minor in the summer of 1921. Commanding the Second Army Corps was Prince Andrew of Greece, a nephew of Queen Alexandra. The campaign completely failed to attain its object—an object no less ambitious than the liberation of Asia Minor from the domination of the Turk. Thanks to treachery in its own ranks, the Greek army was driven into the sea. The revolutionary party formed a military Government and compelled the King to abdicate, but their grievance against the Royal House was not satisfied with this. In December 1922, Prince Andrew, who had been obliged to leave the army and live on his estate in Corfu, was summoned to stand his trial in the Chamber of Deputies before a jury of officers. He was accused of disobeying orders and of deserting his post in the face of the enemy. But these charges were only pretexts. The Prince's real offence was to be a member of the Greek Royal Family, and for this he was court-martialled and condemned to be shot.

At the instance of H.M. King George V., who realised the peril in which the Prince stood, Lord Curzon sent out an envoy, Captain Talbot, to rescue him; and as a result of this timely intervention the Prince and his family were removed, on a British war-ship, the very day after he had been condemned to death. "Towards Disaster" is the Prince's apologia for his share in the Asia Minor campaign. He defends himself against the charges of his enemies, and in doing so has given the world a valuable piece of military history. For although he is, naturally enough, a man with a grievance intent on self-justification, his writing is that of a soldier, not of a political malcontent. Indeed, his book will possibly be of greater interest to the student of the art of warfare than to the general reader; for much of it is technical, and much can only be understood with the aid of the maps which are liberally provided.

"The real troubles of the army, as well as of Greece," says Prince Andrew, "began with the Armistice, when war-weary Europe returned to the ways of peace. In Greece the war continued with a costly and aimless expedition to Russia, and afterwards to Asia Minor. The campaign in Russia ended ingloriously, with suffering for the troops and the destruction of Hellenism in Southern Russia, after it had flourished there for centuries. Then began the drama of Asia Minor, the first act of which will always be notable for the imbecility of its conception and the want of judgment in its execution . . ."

Prince Andrew proceeds to criticise the condition of the army prior to the campaign. In the elections of 1920 the Government had been defeated, and many officers who had lost their jobs in 1917 were reinstated. But the Government did not dare deprive their successors of their commands; with the result that there were created "innumerable superfluous posts in the upper ranks"; "the plethora of Generals and Colonels was such that it was found impossible to make use of them all at the front, and the action of Lieut.-General Papulas, who tried by every means in his power to keep all the commanding officers at the front in their posts, created serious friction with the reinstated officers." Thus throughout the campaign the army suffered from petty jealousies and divided counsels. Discipline had grown lax and General Papulas was unable to restore it. His appointment as Commander-in-Chief was, Prince Andrew thinks, a mistake. He had distinguished himself in the

Balkan Wars, and he was a man of personal courage; but he was "excessively conceited, he thoroughly enjoyed the atmosphere of fulsome flattery with which he was surrounded, and he was notably ignorant of military science." He had been chosen partly because the need was urgent, but chiefly because he had suffered three years' imprisonment for his loyalty to King Constantine. Prince Andrew himself had been dismissed in 1917 and was among the officers to be reinstated; but political prejudice against him was so strong that he was at first only given command of the Cavalry Brigade, "where any influence I could possibly exert should be reduced to a minimum." From the beginning the relations between the Commander-in-Chief and General Dusmanis,

At first all went well, or as well as could be expected. The march began on June 23—Prince Andrew commanding the 12th Division. The Turkish army retreated, always in good order; the Greek advance continued not without set-backs, serious cases of indiscipline, and, at the village of Bivasli, reprisals over which Prince Andrew "prefers to cast a veil." On July 21 was fought the battle of Eski-Shehr—a victory for Greek arms, but a victory much exaggerated in the report of the Commander-in-Chief, and one that perhaps did the victors more harm than good.

General Papulas represented the Turkish army as retiring in disorder, as being, indeed, on the verge of dissolution: only a small effort would be required to complete its discomfiture. Thus was born the ill-

considered project of the "raid" to Angora, at least a hundred and fifty miles east of Eski-Shehr. There was no special reason to attack Angora, except to destroy the stores there; whereas (as Prince Andrew complains) "the principal aim of every military operation is to meet the enemy and annihilate him." There was no ground for supposing that the enemy was concentrated in Angora at all; "we were to neglect him entirely and advance care-free to Angora."

The decision to march on Angora marks the turning point in the fortunes of the Greek expedition. On the whole, Prince Andrew condemns the plan, but his attitude is not entirely consistent, and he seems to think it might have been successful if properly prepared for and executed, and if the Greeks had been supported by their allies as generously as the Turks were supported by theirs. But there were two strong objections to it: the army would be separated ever further from its base, and it must march through a desert where supplies would be almost impossible to obtain.

The march began on August 14, Prince Andrew having been promoted to the command of an Army Corps. His position, however, was undermined by the disaffection of his own officers, especially of Colonel Plastiras, the idol of his troops, but a malcontent and intriguer destined to give a great deal of trouble. Henceforward the progress of the troops was slow and marked by continual set-backs; indecision, frustration, and bouts of fierce fighting were the order of the day. Information was scanty and unreliable. There was a shortage of provisions; there was no wood in the district to cook them; the petrol supply gave out, and the "motor ambulances carrying the severely wounded were reduced to being drawn by buffaloes to enable them to follow the advance of the fighting units." There was a deficiency of medical stores, and the wounded in Brussa threatened to mutiny. Worst of all there was a shortage of ammunition; "at the most critical period of the operations for the capture of Kalé Grotto," says Prince Andrew, "I was told by G.H.Q. not to expect any ammunition to arrive for two days." The Commander-in-Chief was reduced to ordering the infantry to attack without preliminary artillery bombardment—a foolish experiment against the entrenched Turkish troops. It was a hopeless state of affairs. The Greeks fought stubbornly and Prince Andrew has nothing but praise for the men of his Corps; it was those who decided on the advance to Angora who were to blame. They excused themselves on the plea that their communications were constantly being attacked by enemy irregular cavalry; but what could they expect when they had "hurled our army into the desert hundreds of kilometres from its base?"

In such circumstances the campaign was not likely to prosper, and it did not. The Greek army never made much headway after it had captured the Kalé Grotto on August 29. The question of the advance to Angora was still debated, though its capture could avail nothing beyond adding to the prestige of

[Continued on page 270.]



IN THE DIRTY CONDITION IN WHICH IT WAS AUCTIONED: AN "ENTIRELY UNRECORDED" REMBRANDT—"PORTRAIT OF A GENTLEMAN" (REPRODUCED ON THE OPPOSITE PAGE) AS IT WAS BEFORE EXPERT CLEANING.

Our readers will recall that we published this illustration in our issue of April 26 last, before the work it shows was put up for auction at Sotheby's. The picture was then in a very dirty condition. Our page reproduction opposite reveals it as it left the hands of an expert cleaner after it had changed ownership. It is on canvas, 44 inches by 33 inches; and it is signed, and dated 1658.

By Courtesy of Messrs. Sotheby.

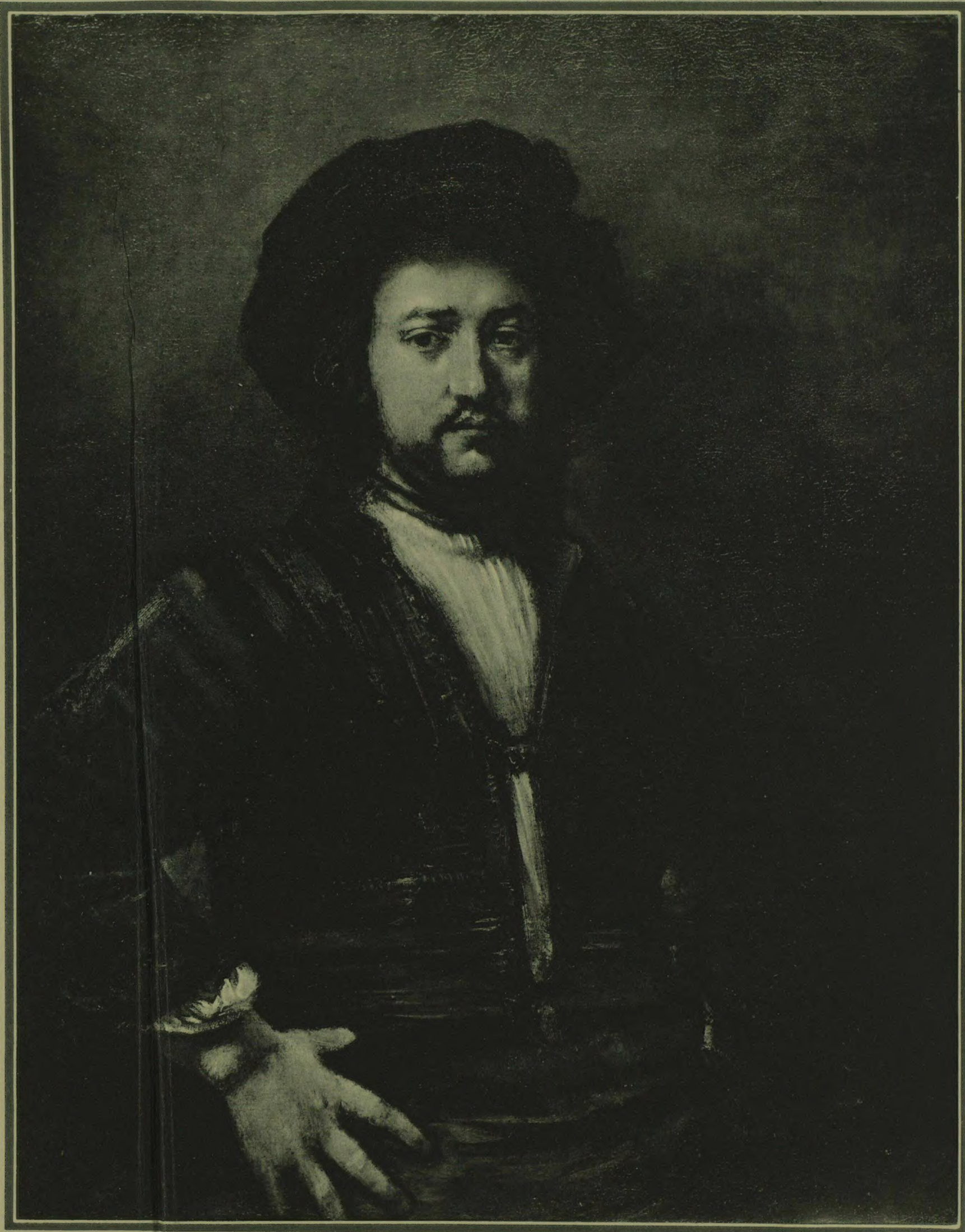
the representative of the Headquarters Staff, were strained to the utmost.

In these inauspicious circumstances the campaign opened. The Greek army was concentrated in two groups; the Northern and weaker one at Brussa, near the Sea of Marmora, the other, consisting of two army corps, in or about Ushak and Inei, on the coast a hundred miles and more away to the south. It was in the latter that Prince Andrew held his command. "The problem to be solved was two-fold—firstly, the union of the two separate groups of the army, and, secondly, the assault." The separation of the armies was obviously a weakness; but it was hoped that if the Northern force made a demonstration against the enemy's right, the Southern force, taking advantage of his temporary embarrassment, would be able to turn his left. The two groups were to march, one south-east, the other north-east, and converge at Kiutahia, all except one detachment of the Northern force, which was to make for Eski-Shehr, more than fifty miles north-east of Kiutahia.

* "Towards Disaster." The Greek Army in Asia Minor in 1921. By H.R.H. Prince Andrew of Greece. Late Lieut.-General in the Royal Hellenic Army. Translated from the Greek by H.R.H. Princess Andrew of Greece. (John Murray; 15s. net.)

AFTER CLEANING: THE PERFECTION OF AN "UNRECORDED" REMBRANDT.

REPRODUCED BY COURTESY OF MESSRS. ASSCHER AND WELKER.



REVEALED IN ALL ITS STRENGTH: "PORTRAIT OF A GENTLEMAN," BY REMBRANDT—SIGNED, AND DATED, 1658—
A WORK SOLD FOR £18,500.

Concerning this canvas, which is shown opposite in its uncleaned state, our correspondent writes: "In 1851 a Mr. George Folliott died at his villa at Vicars Cross, near Chester. Among his modest collection of pictures was this portrait, which came up for sale at Sotheby's on May 14 last, in the very dirty condition shown in the photograph on the opposite page. It was recorded in De Groot's catalogue as a Rembrandt; but in such a way as to indicate that it had not been seen by that expert. It was, therefore, to all intents and purposes, an unrecorded painting. At the auction, it was acquired by the Dutch firm of Asscher and

Welker for £18,500. It will be evident from the reproduction on this page that cleaning more than justified the new owners' confidence. There stands revealed a portrait which will be recognised by all art historians of the future as one of the half-dozen indubitably perfect works by the great Dutch master. It is a work of Rembrandt's declining years. Two years previously he had been declared a bankrupt: he was already tired, disillusioned, and ill, but material tragedy could only give a sombre colour to his temperament without in the least diminishing either his skill or his inspired presentation of character."

The World of the Theatre.

THE EXPERIMENTAL THEATRE.

THOUGH this is the "dead season" in the World of the Theatre, and Shaftesbury Avenue seems as if it were "to let," nevertheless there are plans and schemes now busily in the making ready for the great offensive in the autumn. The dismal prophets thundering the ultimate extinction of the



"THE W. PLAN," NOW SHOWING AT THE EMPIRE—THE ENGLISH SECRET SERVICE OFFICER ABOUT TO REVEAL HIS IDENTITY TO ONE OF HIS FELLOW PRISONERS OF WAR, WHO ARE BEING EMPLOYED BY THE GERMANS IN DIGGING THE GREAT TUNNEL UNDER THE ENGLISH LINES: COLONEL DUNCAN GRANT (BRIAN AHERNE) AND PRIVATE WALLER (GORDON HARKER—IN TOP BUNK).

theatre, and pointing to the aggressive competition of rival forms of entertainment, especially that of the "talkies," emphasise their prophecies by underlining the fact that half the theatres are now closed, and the remaining half, with a few brilliant exceptions, are chiefly occupied in losing money. Some point to the activities of a year ago, when this season was seized as an opportunity by play-backers and playwrights, more rash than wise, to put on their ventures. The game of postman's knock kept critics busy, and the memory of that experience is still something to shudder at, for the sequence of bad plays was like a geometric progression of vapidity. That was the time when the door-slamming, pistol-shooting, "Who Killed Cock Robin?" craze was at its height, and more than once, after a particularly inept and dull evening spent in the theatre, as I sighed for the dawn, was I reminded of Gifford's brutal conclusion that only asses wrote for the stage. But that season, in spite of its apparent life, was really dead. There was neither purpose nor intelligence animating it, and the lesson which managers learned was salutary enough to prevent a repetition. Now the cinema competition has become sufficiently acute that it is obviously hopeless to put on any entertainment in the theatre unless it can offer something sufficiently interesting and meritorious to arrest the attention of the public.

I am not one who sees in the cinema a competitive entertainment of such devastating power that the theatre must succumb. The cinema has established itself, and it is not enough to say that this has been achieved simply because of the financial resources at its command. Certainly money talks, to use an eloquent colloquialism, but money alone can do nothing. It is true that the cinema has been choked with puerile and paltry films, and that to-day too often it presents on its screen stupidities that are an offence to intelligent minds. On the other hand, the discerning have recognised that all sorts of experiments were being made—experiments in lighting, in projection, and production—for the medium was not satisfied with itself. In the "talkies" this search for a new technique has been of more importance, because it was more urgent, than the search for screen plays. When an adequate vehicle of expression has been shaped, then the greater problem begins. This is the position of the "talkies" to-day, and it will depend on the solutions it provides whether it can maintain the hold which novelty in the first instance secured. I am well aware of the many other factors which have contributed to its success—attractive buildings, luxurious and extravagant comforts, well-arranged seating and cheap prices, together with the fact that the nearest cinema is only just round the corner—but there is an old adage which reminds us that though you take a horse to the well, you cannot make him drink. Below the surface of these amenities is the root fact that the cinema attracts because it offers rewards to its patrons.

The theatre has been too static, too self-satisfied, too content with itself, and "take it or leave it" summed up the attitude. It is an old story to harp on the old and badly designed theatres, the wretched seating, and the prices; all of which are more easily pointed out than remedied, though with the erection of the various new theatres and the movement, already

begun, towards more popular prices, even this criticism is being combated. But much more important for the theatre is the problem of finding a kind of entertainment original and distinctive enough to form a magnet of attraction. To attempt to copy the screen is not only to be false to itself, but is to invite disaster. One supreme advantage it enjoys, for it can convey its amusement through lively and material players; yet however brilliant these may be they cannot of themselves work the miracle. There must be the plays and the production. It is no longer sufficient to rely on sloppy naturalism, which has suggested to some of our producers that a "natural" actor may walk the stage according to his own personal and irregular will. There must be discipline, cohesion, ensemble, and, above all, rhythm. And plays, whether they be grave or gay, whether their fabric is emotional or intellectual,



"THE W. PLAN"—RECEIVING THE ORDERS FOR THE DAY FROM THE GERMAN AUTHORITIES: COLONEL GRANT (EXTREME LEFT, IN STEEL HELMET) POSTED AS INTERPRETER TO A COMPANY OF ENGLISH PRISONERS WHO ARE TO CONTROL AN IMPORTANT SECTOR OF THE UNDERGROUND PASSAGE.



"THE W. PLAN"—AFTER THE GERMAN SENTRY HAD BEEN KNOCKED OUT: THE INTERPRETER AND ENGLISH SECRET SERVICE OFFICER (IN STEEL HELMET, RIGHT) WITH HIS GANG OF ENGLISH PRISONERS BEFORE THEY DYNAMITE THE VITAL UNDERGROUND PASSAGE AND SO "DISH" THE "PLAN."

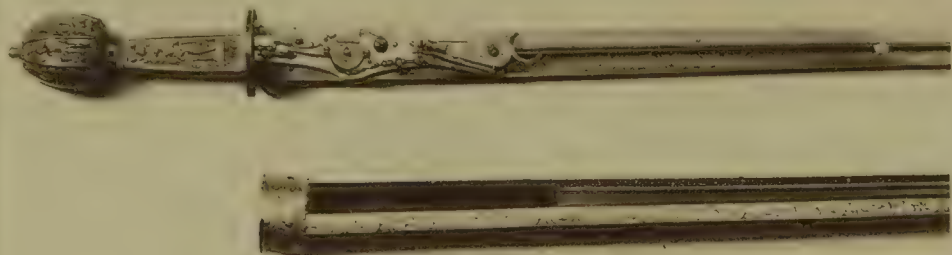
must be concerned with truth. Truth? What is Truth? asks jesting Pilate. It does not lie in scenery or setting, in immaculate dress or elaborate confections from Paris, nor yet in the extravaganza of illogical action, or photographic imitation. It is to be found rather in collective tone and movement, in selective order and development creating an illusion of inevitability, and in the pattern which makes every line, either spoken or in gesture, significant. Drama leaps into being when we feel aware of depths, yet still enjoy the polish on the comic surface.

Playwrights and producers must have their opportunity to make experiments, for only by trial and error can the boundaries of the stage be mastered. The regular commercial theatre cannot afford to take risks, and yet, paradoxically enough, it is compelled to throw a loaded dice with nearly every venture. For it has so little to draw upon. When Mr. Maurice Browne intimated that he proposed to make the Little Theatre a home for experiment, he showed a fine sense of the realities of the situation, though his projected programme does not match the conception. The Arts Theatre is fulfilling a similar function, and the Hampstead Everyman has explored similar territory. Where are the new playwrights? *En passant*, the Arts is to be congratulated in encouraging Mr. Rodney Ackland, whose play "Dance with No Music," though immature, has freshness and original characterisation, and is not just carpenter-made. Wherever a young playwright or young producer makes his first essay in the theatre, providing that he displays promise and reveals original gifts, criticism should be helpful, constructive, avoiding excesses of denunciation and informed with a spirit of generous appreciation. No quarter, of course, can be given to the charlatan or the bore. But sincere effort combined with genuine gifts always

[Continued on page 274.]

HIGH PRICES FOR RARE PIECES: ARMOUR AND ARMS AUCTIONED.

By Courtesy of Messrs. Sotheby and Co.



SOLD FOR £660: A FINE CEREMONIAL CANE, CONSISTING OF A SWORD OF ESTOC TYPE WITH A WHEEL-LOCK PISTOL ATTACHMENT; CONTAINED IN A SHEATH OF EBONY. (GERMAN [SAXON]; SIXTEENTH CENTURY.)



SOLD FOR £690: A WHEEL-LOCK ARQUEBUS, WITH A CHERRY-WOOD STOCK CARVED WITH A SPORTING SCENE AND TROPHIES OF ARMS, AND A FINELY ETCHED LOCK PLATE. (BY CLAUDE THOMAS, OF EPINAL; 1623.)



SOLD FOR £970: A REMARKABLE PAIR OF FLINTLOCK PISTOLS OF EXQUISITE CRAFTSMANSHIP, NOTABLE FOR THE CHISELLING OF THEIR LOCKS AND ALL-STEEL MOUNTINGS. (LAZARINO COMINAZZO; BRESCIAN; LATE SEVENTEENTH CENTURY.)



SOLD FOR £370: A COMPLETE SADDLE—WITH A PAIR OF STEEL STIRRUPS. (GERMAN-SWISS; DATING FROM MID-XVIII CENTURY.)

THE "lots" here illustrated figured in the sale of armour and weapons—the property of a collector—sold by auction at Sotheby's on July 29. The following notes amplify the details given under the photographs. The ceremonial cane is from the collection of the Prince of Pless, Castle of Furstenstein. "The piece consists of a sword of estoc type with wheel-lock pistol attachment; the pomel, grip, and circular guard all of embossed ormolu showing emblems and warriors; the blade is partly etched and gilt." Only one

other specimen of this character is known to exist. This is in a private collection in Paris. The wheel-lock arquebus in the second photograph has a barrel, octagonal at breech, signed by Claude Thomas, of Epinal, and dated 1623. A shield of arms is on the butt. The Lazarino Cominazzo flintlock pistols fetched the highest price of the sale. The barrels are signed. The mounts are set in walnut stocks. The Spanish brigandine is described as follows: "The 'vest' is made of elk's hide laced at centre, this portion intended to take a steel corselet; the full arms and tassets are of riveted overlapping scale plates, covered with red silk, and with brass-headed rivets; an interesting feature is the brayette constructed *en suite*." Of the Italian brigandine it is said: "This fine specimen fastens down the middle (rather an unusual method); the whole is stoutly constructed and very flexible; overlapping steel scales secured by brass-headed rivets hold the inner canvas lining to the outer covering of red velvet."



SOLD FOR £780: A RARE BRIGANDINE—THE "VEST" MADE OF ELK'S HIDE AND INTENDED TO TAKE A STEEL CORSELET. (SPANISH; SIXTEENTH CENTURY.)



SOLD FOR £650: A RARE BRIGANDINE—STOUTLY CONSTRUCTED, VERY FLEXIBLE, AND FASTENING DOWN THE MIDDLE. (ITALIAN; SIXTEENTH CENTURY.)

NEW SPOILS FROM "THE WEALTHY CITY OF THE DOUBLE SEA."

FURTHER DISCOVERIES AT CORINTH: TREASURES THAT ESCAPED THE ROMANS AND THE GOTHs.

By THEODORE LESLIE SHEAR, Professor of Classical Archaeology at Princeton University,

and Field Director in the American School of Classical Studies at Athens. (See also Illustrations on Pages 245 and 247, numbered according to the Author's References.)

WEALTHY Corinth still gives up her spoils. Avenging Roman could not carry away all her treasures, nor could vindictive Goth wholly destroy her private and public works. Many beautiful and important objects were discovered in my latest campaign of excavations that were conducted from January to June, under the auspices of the American School of Classical Studies at Athens. The North Cemetery was the area investigated, on the site where graves had been opened in the previous season, as was described in this journal in the number published on Aug. 17, 1929. During the present campaign 235 graves were opened in this region, and 113 more a little to the south-west. The objects include pottery, bronzes, gold and bronze ornaments, obsidian and

exactly into a clay bowl. Sometimes large vessels, such as an amphora (Fig. 7), or a water-jug, stood outside the graves at either end, and in one instance two large vases were placed side by side, a tall crater on a stem, and a water-jug, the mouth of which was stopped by a small bowl. Infants were not buried in graves, but in large craters, which were then covered by blocks of stone. These craters exhibit considerable variety of shape and of decoration. A particularly fine specimen has on each shoulder a panel of geometric designs enclosing a group of three female figures, while a snake is painted in white about the body (Fig. 5). The snake is associated with the cult of the dead, as is also the pomegranate, which was found in one of the graves symbolically represented in the form of a vase (Fig. 8).

The stone sarcophagi containing the Proto-Corinthian vases lay in close proximity to similar graves with Corinthian pottery; that is, decorated with zones of animals, often fantastic in appearance, and showing the influence of Oriental motives (Fig. 9). For in the seventh and sixth centuries B.C., Corinth was in close commercial relationship with Asia Minor and the countries of the East. We know from historical references that Periander, tyrant of Corinth, exchanged gifts with the kings of Lydia. Corinthian vases were discovered in the American excavations at Sardes, but hitherto no Lydian pottery had appeared at Corinth. It was, therefore, especially gratifying to find in this season a small pot of characteristic Lydian shape and clay. Many good examples of the Corinthian

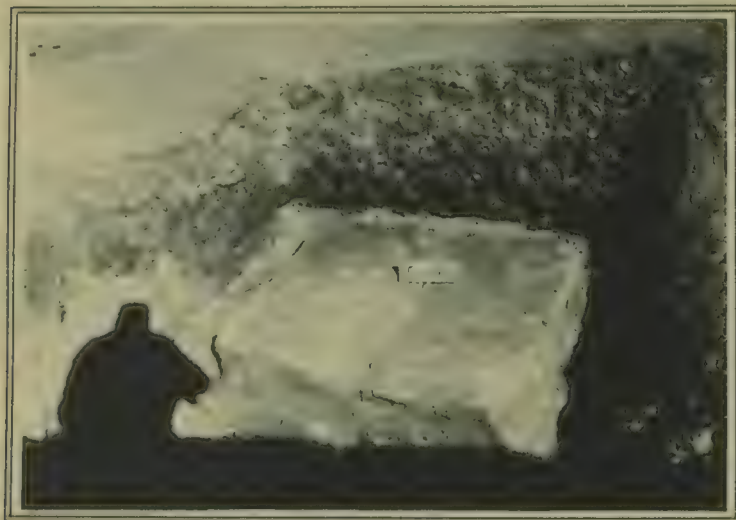


FIG. 1. DATING FROM THE MIDDLE HELLADIC PERIOD (C. 2000 TO 1600 B.C.): A GRAVE AT CORINTH, WITH ITS COVER IN POSITION.

flint knives, coins, lamps and terra-cotta figurines. They range in date from the Neolithic period, before 3000 B.C., down to the Roman age.

Beneath later graves, and at a depth of from 10 to 18 feet below the present level of the ground, a large deposit of sherds of Neolithic pottery indicates that the favourable location of Corinth and its strategic importance were appreciated in very early times. There were no graves of this age, or of the succeeding Early Helladic period, 3000 to 2000 B.C., but a concentrated deposit of this epoch was discovered in a well-shaft cut in the solid rock to a depth of 55 feet. Several complete vases were here found, and many more have been put together from numerous fragments. There were also obsidian knives, polished bone pins, spindle whorls, a terra-cotta anchor, a bronze pin, and bones of men and animals. The human bones are well preserved, and four of the skulls could be measured. The cephalic indices, of which the lowest is .74 and the highest .80, show that the skulls are of similar proportions to those in graves of the sixth and fifth centuries B.C., and suggest uniformity of race for occupants of the site through many centuries.

The next period, the Middle Helladic, from about 2000 to 1600 B.C., is represented by graves that were lying at a depth of seven feet below ground-level. The body was placed on its side in contracted position on a floor of small pebbles. Around it was built a low rubble wall on which were laid two heavy blocks of conglomerate, forming together a cover that was nearly square (Fig. 1). The vases were deposited in front of the face, as is shown in Fig. 2, and frequently a cup was lying against the mouth. The women had large bronze rings in their hair, and bronze stick-pins by the shoulders. In one case a diadem of thin gold plate, with a *repoussé* design of circles, was adhering to a woman's skull; and in another grave a woman had a bronze bracelet on her arm and a bronze ring on her finger. In a man's grave a bronze dagger was lying under one of the vases. The pottery is all hand-made, with decorations of painted bands, triangles and half-circles. A characteristic shape, shown in Fig. 3, is a cup with a loop-handle that extends vertically above the rim of the mouth.

Only fragments of pottery were found belonging to the Late Helladic or Mycenaean period, and the people of this age evidently used a different burial-place that has not yet been discovered. But the following period, the Geometric, about 1000 to 800 B.C., is well represented by an interesting series of graves. They are earth-burials covered by long, heavy blocks of sandstone (Fig. 4). The orientation is usually north and south, and the body is laid in contracted position with the head at the south end. Just south of the cover a small block of sandstone was placed over the offerings, which consisted of vases and of bronzes. The bronzes were long spindles, stick-pins, finger-rings, a fibula, and a bowl that was fitted

Because of archaeological discussion as to the provenance of this type of Geometric ware, and of vases of the succeeding periods, an important result of this season's excavations is the discovery of a large number of these Geometric vases, which are made of Corinthian clay and are certainly of local manufacture. Equally important for the same reason are the vases that show the transition from the Geometric to the Proto-Corinthian style, and the Proto-Corinthian vases themselves. Beside a small pithos of the Geometric age were five small vases

with linear design, one of which is also decorated with rays extending from the base, which is a Proto-Corinthian characteristic. This intermediate stage is also marked by a change in the manner of interment. The earth-burial is abandoned and the body is placed in a coffin that is made of slabs of unbaked clay, which are cut from the Corinthian clay deposits. But the cover of the coffin is a block of sandstone similar to those used for the Geometric graves. It must have been extremely difficult to handle these large slabs of clay without breakage or crumbling, and a



FIG. 2. AFTER REMOVAL OF THE COVER SHOWN IN FIG. 1; THE SAME GRAVE, CONTAINING THREE VASES (ONE OF WHICH IS ILLUSTRATED IN FIG. 3), HERE SEEN *IN SITU*.

orientalising style were secured. These often have their brilliant red and blue colours well preserved, but when the baking has not been satisfactorily performed, much of the colour has disappeared, though the designs, which are usually incised, are always clearly visible. The pottery that is decorated with human and animal figures is obviously an elegant and expensive quality, and much more common are vases of similar shape and clay with simple linear designs.

Towards the end of the sixth century B.C., the pottery of Athens began to invade the markets of the Greek world, and Corinth seems to have been unable to resist successfully the competition of her rival city. But, whenever imported Attic vases (e.g., Fig. 11) are found in the graves, Corinthian pieces are invariably associated with them. A grave of this group furnished one of the thrilling experiences of the season. It was a poorly built child's sarcophagus, the appearance of which on the outside did not hold out any promise of unusual contents; but when the cover was lifted it was found to be filled with important objects (Fig. 10, page 247). One end of the small grave was occupied by a large bronze cauldron, in which were pieces of a leather cuirass, an iron strigil, and three vases, one of which is an Attic black-figured skyphos decorated with boars and lions. In front of the cauldron was a bronze helmet of Corinthian type in a state of perfect preservation (Fig. 13). This shape of helmet has been called Corinthian by modern writers because it is worn by Athena as she is represented on the coins of Corinth, but this is the first example that has been found in the excavations at Corinth. Other pottery in the grave includes Corinthian linear ware and an Attic black-figured lecythus showing Dionysus and a group of attendants. The burial is dated by the pottery at about 500 B.C.

Many graves of the fifth century contained Attic lecythi decorated with figures painted in red or blue on a white ground. These belong to the latter half of the century on the evidence of Corinthian silver obols that were buried with them. The latest type of Greek interment is an earth burial that was covered by large roof-tiles. The offerings in them were extraordinarily uniform, consisting of a skyphos in the middle of the grave, and at the feet an *anochæ* and a lamp. After the resettlement of Corinth by decree of Julius Cæsar, the Roman colonists invaded this cemetery and re-used some of the sarcophagi for their dead. The Corinthian bones were shoved to the bottom or to one side, the Corinthian offerings were removed, and the Roman body was placed in the coffin with its pottery and lamps. Several fine lamps of the Augustan period prove that this violation of the cemetery occurred at that time, but there is no evidence of systematic spoliation of graves in this area, as described by Strabo. [See also note on page 247.]

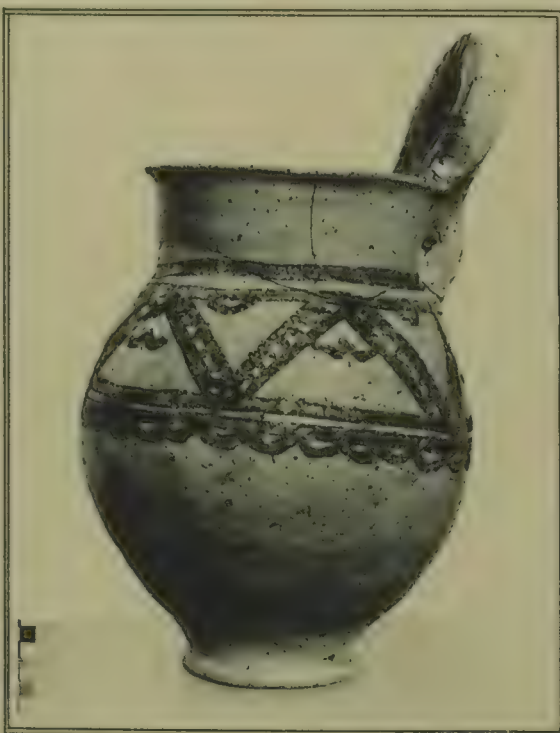


FIG. 3. ONE OF THE VASES FROM THE MIDDLE HELLADIC GRAVE SHOWN ABOVE IN FIGS. 1 AND 2: A CUP WITH PAINTED DECORATION AND LOOP-HANDLE EXTENDING ABOVE THE RIM.

natural development leads to the next stage, the Proto-Corinthian, when coffins were made of stone, *poros*, and covered by a *poros* slab. This is the common type of coffin (Fig. 6) for the Proto-Corinthian and the succeeding epochs, until in the fifth century the earth-burial is again used for a cheaper form of interment.

TREASURE FROM ANCIENT CORINTHIAN GRAVES: EXQUISITE EXAMPLES OF DECORATED POTTERY.



FIG. 4. WITH A SANDSTONE "PILLOW" AT THE SOUTH END TO COVER THE OFFERINGS, VASES AND BRONZES:
A GRAVE OF THE GEOMETRIC PERIOD (C. 1000 TO 800 B.C.) AT CORINTH.



FIG. 7. A GEOMETRIC AMPHORA, WITH A DESIGN INCLUDING SWAN-LIKE BIRDS: ONE OF THE LARGE VESSELS FOUND STANDING OUTSIDE SOME OF THE GRAVES, AT THE SOUTHERN END.

FIG. 5. USED FOR AN INFANT'S BURIAL: A PARTICULARLY FINE CRATER (BOWL) WITH SHOULDER PANELS OF GEOMETRIC DESIGN ENCLOSING THREE FEMALE FIGURES, AND A PAINTED WHITE SNAKE BELOW.



FIG. 8. REPRESENTING A FRUIT THAT SYMBOLISES, BY ITS MANY SEEDS, HOPE OF RESURRECTION: A GEOMETRIC VASE IN THE SHAPE OF A POMEGRANATE.



FIG. 6. DATING FROM THE PROTO-CORINTHIAN PERIOD, THAT SUCCEEDED THE GEOMETRICAL: UNCOVERING STONE SARCOPHAGI OF THE SIXTH AND THE FIFTH CENTURIES B.C., IN THE NORTH CEMETERY AT CORINTH.

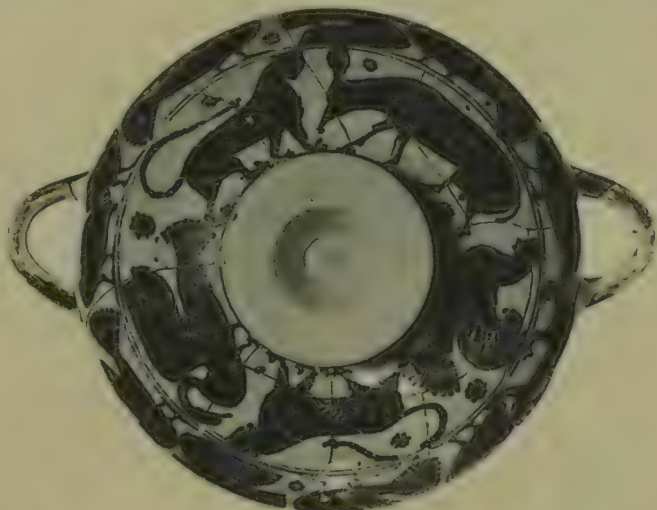


FIG. 9. EVIDENCE OF CORINTH'S DEALINGS WITH ASIA MINOR IN THE SEVENTH AND SIXTH CENTURIES B.C.: THE BASE OF A CORINTHIAN CYLIX DECORATED WITH ZONES OF ANIMALS IN ORIENTAL STYLE.

Professor Shear's article on the opposite page, to which the above photographs and those on page 247 relate, describes his latest discoveries at Corinth, the city on the isthmus, famous for its luxury in ancient times. Under the Roman Empire, to visit Corinth was the acme of a pleasure-seeker's ambition. Just as it is said to-day that "good Americans, when they die, go to Paris," so the Roman poet expressed a somewhat similar sentiment when he wrote: "*Non cuius hominum contingit adire Corinthum*" ("It is not everyone who has the good fortune to go to Corinth"). Professor Shear has been at work on the site since 1925. In his previous article (given in our issue of August 17 last year), he described the excavation of the magnificent theatre, and rich "finds" in sculpture and pottery. His opening words still apply. "Corinth (he wrote) has again vindicated for itself the title of 'wealthy city of the double sea,' and one is forced to realise afresh that the term 'utter

destruction' is purely comparative, for the city is reported to have been utterly destroyed by Mummius in 146 B.C., and again by Alaric in 396 A.D.; and yet, whenever the excavator's spade is thrust into the ground, objects of beauty and interest are found that date from all periods of classical antiquity."

THE WORLD OF SCIENCE.

WHAT IS THE USE OF LATIN NAMES? THE OPAH (*LAMPRIS LUNA*) AND OTHER EXAMPLES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I AM often asked, "Of what use are Latin names?" and am told that they should have no place in popular books or essays on Natural History, where they give the impression that the writer includes them not so much for the sake of "ornament," as in a spirit of mere pedantry. A little reflection will show, however, that the use of popular names only, except in regard to the commoner animals, or plants, familiar to us all—as, say, the song-thrush, or the dandelion—is to create confusion, and to give rise to all sorts of mistakes.

The American bison, for example, is commonly referred to as a "buffalo." It is nothing of the sort. And, moreover, there are two other oxen which bear this name, though they do not even remotely resemble one another. These are the African and the Indian buffalo. They are two widely different animals in regard to their appearance, though to write of them simply as "buffaloes," unless one were given a clue by the mention of their native country, would make identification impossible. But they can be "run to earth" at once by their Latin names. But this is not all. Many quite common beasts and birds are known by very different common names in different parts of the country. Take our common white-throat for instance. It is known by no fewer than thirteen other names, of which perhaps the most common are nettle-creeper and hay-chat. Suppose one comes across one or other of these names for the first time, and wants to know more about this bird. Naturally some authoritative book on birds will be consulted. But this particular local name finds no place in the index of the volume. What is one to do? Had the scientific Latin name also been given, all would have been plain sailing.

Greatly to my annoyance, for I am not often caught napping, I have just fallen a victim to this common use of a popular name for widely different species. In describing the "sun-fish" (*Orthogoriscus*) on this page, quite recently, I remarked that it was taken off the west coast of Ireland for the sake of its oil. My informant referred to it as the "sun-fish." Now, though I was aware that there were many widely different fishes known as "sun-fish"—all of which were small fishes—I did not know, then, that the basking-shark (*Cetorhinus maximus*) is also sometimes called the "sun-fish." It is one of the largest living fish, attaining to a length of 40 feet. And it is *this* fish which

At least we must assume so, since our only intimation of its presence in our waters occurs where one is cast ashore. It is never taken in nets, or on lines. It is a fish of great size, measuring up to 6 feet in length and attaining to a weight of 500 lb. or more. From the striking brilliance

no name in common speech. This remarkable fish (Fig. 3) is found in West African waters, though but little is known of its habits or general life-history. It is the broadest of known fishes. Herein, it will be noted, the pelvic fins, answering to the hind legs of land-animals, are wanting. In the living fish there is no sharply defined boundary between the body and the fins, such as is shown in this photograph. Is this also a diving-fish? There must be some direct relation between the shape of this singular body and the functions of locomotion. If one shortened the tail, one would have a resemblance to the rough sun-fish (*Orthogoriscus mola*) which would certainly be suggestive of similar habits. But one has to be extremely cautious in drawing inferences of this kind. For the sake of comparison, I have added yet another fish whose depth is greater than its length. But this is only true where the dorsal and anal fins are fully extended. This is the sail-bearer (*Velifer hypselopterus*).

There are many fishes which display a seemingly extravagant development of fins of this kind. In the sword-fishes, *Histiophorus* and *Xiphias*, the dorsal fin is of great size, especially in the first-named. And these are remarkable for their great speed. But, when the fish is "record-breaking," this sail is lowered into a groove on the back. There is nothing to suggest great speed in the contour of *Velifer*, nor is there

any groove into which the fins can be received. As touching the relationship of the opah to the stickleback, I can say nothing to any purpose now. Nor do I regret this, because were I to attempt it I should but spoil a good story by compression. For these apparently insignificant little fishes, on which most of us have probably tried our "prentice hands" as anglers, furnish us with facts of quite exceptional interest in regard to adjustments to environment, which have not received the attention they deserve. I propose to devote to them a special essay in the not distant future.

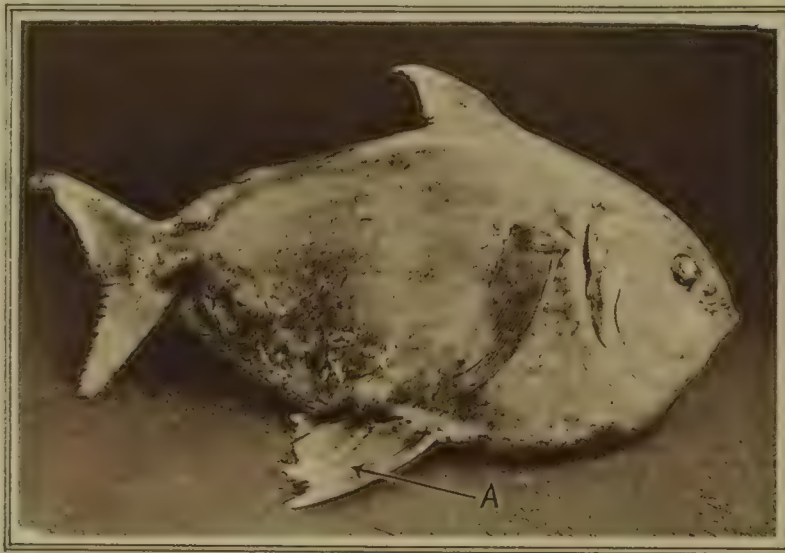


FIG. 1. THE OPAH (*LAMPRIS LUNA*): A SUN-FISH THAT IS ALSO CALLED, INCONGRUOUSLY, THE JERUSALEM HADDOCK.

This fish is remarkable not merely for its singular shape, but also for its coloration, which is strikingly beautiful. It has been described as of a rich brocade of silver and lilac, rosy on the belly, and bespangled with silver spots. The head and back have an ultramarine hue, while the jaws and fins are vermilion. The opah may attain to a length of six feet, and a weight of 500 to 600 lb. The letter A indicates the pelvic fins.

of its coloration one would have supposed it to be some wanderer from the Tropics. It may, perhaps, have spread thence, for its distribution is extensive; ranging from the North Atlantic to the Mediterranean: while it has been obtained from distant points in the Pacific.

It is certainly one of our most brilliantly-coloured fishes. The specimen from which the accompanying photograph was taken was recently stranded off the Cornish coast, but by the time I saw it much of its splendour had faded away. When seen immediately after death, the general hue of the body is described as of silvery-green, washed with golden and azure tints. The belly is red, and the fins are of a bright scarlet, while silvery spots bespangle the sides. These can just be seen in the photographs. The body is of great depth, giving a broad, oval contour, recalling that of *Orthogoriscus*. But the fins are much less exaggerated. The dorsal and pelvic fins are large. These last are absent in *Orthogoriscus*. The tail fin is large, and set on a conspicuously short base; while the pectoral, or breast, fins are set unusually high up.

The general shape suggests an adjustment for diving. But whether this inference is justified must remain in doubt, for nothing is known of its habits, and little of its food, which is said, by some, to consist of small fishes; by others, of cuttle-fish. Nor is anything known of its breeding place, nor of the larval stages. When we find these we shall be able to speak with some degree of certainty as to the natural home of this fish, and the centre from which it has spread. The larvæ again will probably afford some further insight into the relationship of the opah to other fishes. At present it represents a

distinct family in itself, *Lamprididae*, and its nearest allies seem to be the sticklebacks. One has to exercise caution in testing the food possibilities of brilliantly-coloured fish: for so many are poisonous. But this is by no means true of the opah, whose flesh is both rich and well-flavoured, reminiscent, I am told, both of salmon and tunny.

The opah, I have remarked, has a conspicuously deep body, as compared with its length. Nevertheless, it is as long as it is broad. But there is one fish in which these proportions are reversed. This is *Psettus sebae*—it seems to have



FIG. 2. THE SAIL-BEARER (*VELIFER HYPSELOPTERUS*): A FISH BROADER THAN ITS LENGTH WHEN THE FINS ARE FULLY EXTENDED.

This fish is a rival to *Psettus* (Fig. 3) in the fact that the maximum depth exceeds the length of the body: But this is true only so long as the fins are fully expanded. This excessive development of the dorsal and anal fins is found in many very different kinds of fishes, and is, as yet, but dimly translatable. The huge dorsal fin of our own grayling is familiar to all fishermen, but no one yet appears to have endeavoured to discover its use.

was hunted for its oil, which is obtained from the liver in large quantities, up to 100 gallons indeed.

And now I want to say something of another "sun-fish." This is much more commonly known as the opah, or king-fish (*Lampris luna*), (Fig. 1). But it is also called the "Jerusalem haddock." A more incongruous name it would be difficult to imagine. One would search in vain in any serious work on fishes to find *Lampris luna* under this name, and hence one would be cut off from all source of information as to what kind of a fish this was.

So much for this matter of names. Let me now turn to the fish itself. *Lampris luna*, though included among our native fishes, is really only a very occasional visitor.



FIG. 3. *PSETTUS SEBAE*: THE BROADEST OF KNOWN FISHES. ONE THAT HAS NO NAME IN COMMON SPEECH.

This rare and extraordinary West African fish is the deepest (or broadest) of known fishes, the depth exceeding the length of the body. In the living fish, there is no sharply defined boundary between the body and the fins. Nothing is known of its habits, its food, or its larval stages. The peculiar shape of the body is doubtless due to an adjustment to some peculiar mode of life.

CORINTH FROM 500 B.C. TO NERO'S DAY: AN EARLY HELMET; ATTIC POTTERY; ROMAN TOYS.



FIG. 10. A "THRILL" OF THE CORINTH EXCAVATIONS: A CHILD'S GRAVE OF ABOUT 500 B.C. AS IT APPEARED WHEN THE COVER WAS LIFTED, SHOWING A BRONZE CAULDRON AND HELMET, WITH VASES.



FIG. 11. AN IMPORTED ATTIC BLACK-FIGURED CYLIX FOUND IN A GRAVE WITH OTHER ATTIC AND CORINTHIAN WARE: A RELIC OF THE SIXTH CENTURY B.C., WHEN ATHENIAN POTTERY COMPETED WITH HOME PRODUCTS AT CORINTH.

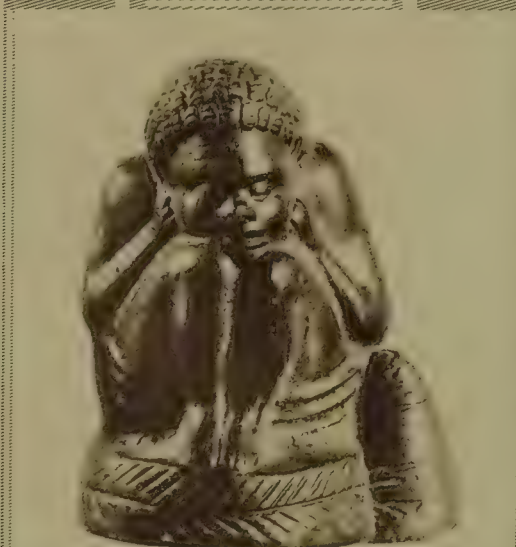


FIG. 12. A TOY THAT ONCE PLEASED A ROMAN CHILD AT CORINTH: A BABY'S RATTLE IN THE FORM OF A CROUCHING NEGRO BOY, IN TERRA-COTTA, FROM AN INFANT'S COFFIN.



FIG. 14. VERY LIKE A MODERN TOY, THOUGH MADE IN THE DAYS OF NERO: A LITTLE HORSE OF TERRA-COTTA (9½ IN. LONG) FROM A CHILD'S GRAVE OF THE ROMAN AGE AT CORINTH.



FIG. 13. THE CORINTHIAN BRONZE HELMET FOUND IN THE CHILD'S GRAVE SHOWN IN FIG. 10: A TYPE WORN BY ATHENA AS REPRESENTED ON THE COINS OF CORINTH.

Professor Shear's article on his discoveries at Corinth (page 244) concludes with the following paragraph, placed here as relating to two of the above illustrations. "Besides the encroachment on the Greek graves at Corinth, the Romans had a cemetery of their own. The 113 graves here opened yielded many interesting lamps, important for beauty of decoration, and also because most of them bear the signature of the maker, and can be dated by coins found in the same graves. Two other unusual objects of exceptional interest were also found here, a baby's rattle (Fig. 12), and a toy horse (Fig. 14). The latter is made of terra-cotta covered by a whiteslip, on which collar, bridle and other accessories are painted

in red, blue, and orange. Instead of legs, axles were passed through the body, with terra-cotta wheels attached. The nose is pierced by a hole for a cord to drag the animal. It resembles a modern child's toy, but it was probably made in the time of Nero, as a coin of his reign was found in the grave with it. The rattle, shaped as a crouching negro boy, is made of terra-cotta, painted a glossy black to simulate the colour of his skin. It is hollow, and contains two pellets by which the rattle is produced. The maker's name on the bottom is Philokleides. This rattle was lying in a baby's coffin which also contained a terra-cotta statuette of Eros signed by Theopompos."

BOOKS OF THE DAY.

"UP to date he had borne a charmed life." This time-honoured phrase, occurring in a famous Naval airman's book of reminiscences, and specially applicable to its author, recalls a striking fact connected with aviation. Certain famous pilots, including some of the pioneers, stand out among the rest as seeming to be gifted with the faculty of survival in careers crowded with exceptional perils or journeys of unusual range and duration. Such a one it is who recounts his war-time experiences in the volume to which I refer, namely, "FIGHTS AND FLIGHTS." By Air-Commodore Charles Rumney Samson, C.M.G., D.S.O., A.F.C., R.A.F. Illustrated (Ernest Benn, Ltd.; 2rs.). The tale he tells might be described as an epic of tight corners successfully evacuated.

That definition, however, would still be incomplete, for it takes no account of the author's personality—energetic, cheery, humorous, untiring—as reflected on every page; of the endless variety of incident, so vividly described; of his ingenuity and inventive resource; and of the long record of positive achievement that stands to his credit. In reading the book, memory flies back to those years, "full of sound and fury," when news of a daring exploit by Commander Samson (as he was then) so often came to lighten our gloom in days of depression. I have read a good many war-books, of one kind or another, but I do not remember one in which the genuine spirit of adventure is so strongly marked. The only note of discontent is a rather frequent complaint that his comrades (he does not complain for himself) never received adequate recognition of their services. The grimmer side of war is not disregarded, and the inevitable losses of friends are mentioned with deep feeling, but one is conscious throughout that the writer found enjoyment in all that happened to him personally. Often, indeed, he evinces almost the zest of a schoolboy concerned in some enormous "lark." He was one of those "That ever with a frolic welcome took The thunder and the sunshine."

This reference to Ulysses is a reminder that some of Commander Samson's "fights and flights" took place in an appropriate Homeric setting. After his guerrilla campaign in France and Flanders, early in the war, in charge of a "flying squad" of aeroplanes and cars, which he armoured (one of them was "the forerunner, in a way, of the tank"), he was sent with an air squadron to the Dardanelles. Their tasks were reconnaissance, spotting for battle-ships, and bombing. When Virgil wrote "Est in conspectu Tenedos," he little thought that a day would come when flying men from Britain would make their "nest" on that romantic island. In 1916 Commander Samson was put in charge of three seaplane-carriers, and cruised for many months along the Syrian coast, constantly in action against the Turks. After his own ship, H.M.S. *Ben-my-Chree*, was sunk near shore by Turkish artillery fire, he came home and received the command of the Great Yarmouth Air Station, whose machines under his direction shot down five Zeppelins.

Two episodes in the book strike me as particularly interesting. One concerns the present head of the Turkish Republic. Flying one day at the Dardanelles, the author saw a motor-car "going along a road near Selvili," bombed it, and just missed it. (This is a bare outline of the story.) "Now for the sequel (he writes): in 1919 I met a Turkish officer, and, in talking about the War, I asked which was his worst experience. He said, 'At the Dardanelles, when I was on the Staff of Kemal Pasha; we were in a motor-car, and an aeroplane bombed us.' . . . We compared diaries, and it was my car adventure. I leave it to the imagination if I had killed Kemal; the history of the Near East would have been entirely different. Probably Asia Minor would be still in the hands of the Greeks."

The other notable item concerns the present Secretary of State for India. In 1916, Lieutenant Wedgwood Benn, M.P., was appointed chief observer with the seaplane-carriers under Commander Samson. "I soon realised

(the latter writes) that in Benn I had found gold. He had a very keen brain, and a distinct *flair* for the organisation of our intelligence into a quick and accurate system. . . . Added to his ability, he was a cheery companion, and many an amusing time we spent on shore. One thing he shared in common with me was a love of riding." They also shared danger, especially during the destruction of their ship. "Benn and I (writes the Commander) had a narrow squeak as we were standing on the upper deck, as a shell hit the whaler directly over our heads." And later: "Everybody behaved very well indeed. Wedgwood Benn and Ridley, who kept with me, were calmness personified." This event had a post-war sequel similar to the Kemal incident. "In 1919 (we read) I rescued a Turkish Major from the Greeks at Smyrna; I then discovered quite by chance that he was the actual Battery Commander who had sunk the ship."

At Yarmouth the author improvised a system of conveying to sea within reach of Zeppelins high-flying aeroplanes of the Camel type, by constructing a short runway on board a lighter, which was towed out by a destroyer. His account of what befell him in making the first "take-off" is typical of his indomitable *sang-froid*. "I ran only 3 or 4 feet when something caught up, and the next thing I knew Camel and I fell over the port bow of the lighter, and the lighter passed over the top of us. Fortunately, I wasn't hurt; but I was rather uncomfortable, being under water upside down, and jammed into the wreckage." *Rather uncomfortable!*—how could such a man help surviving?

Of the remaining books on my list (mostly of a kindred character), both time and space necessitate a rather more cursory account. That which to the landsman is perhaps the most sensational of all thrills connected with flying

interesting biographical studies are written in vivacious style. The five examples selected are Howe, Rodney, Sir Sidney Smith, Lord Camelford, and Sir Charles Napier. Indicating the purpose and connecting idea of the group, he writes: "The five men . . . all possessed one quality in common, the capacity for assuming responsibility on a great scale and in a striking manner. . . . The years covered by the activities of these five men are from the middle of the eighteenth to the middle of the nineteenth centuries, the last and greatest period of the sailing-ship . . . they have been purposely chosen to show the diversity and many-sidedness of the British genius at sea. . . . To-day steam, wireless and aircraft have severely limited the initiative of the man on the spot, while we are given to understand that there are fewer incompetents. . . . The genius of to-day has more varied means at his disposal, but his opportunities for using them are more limited."

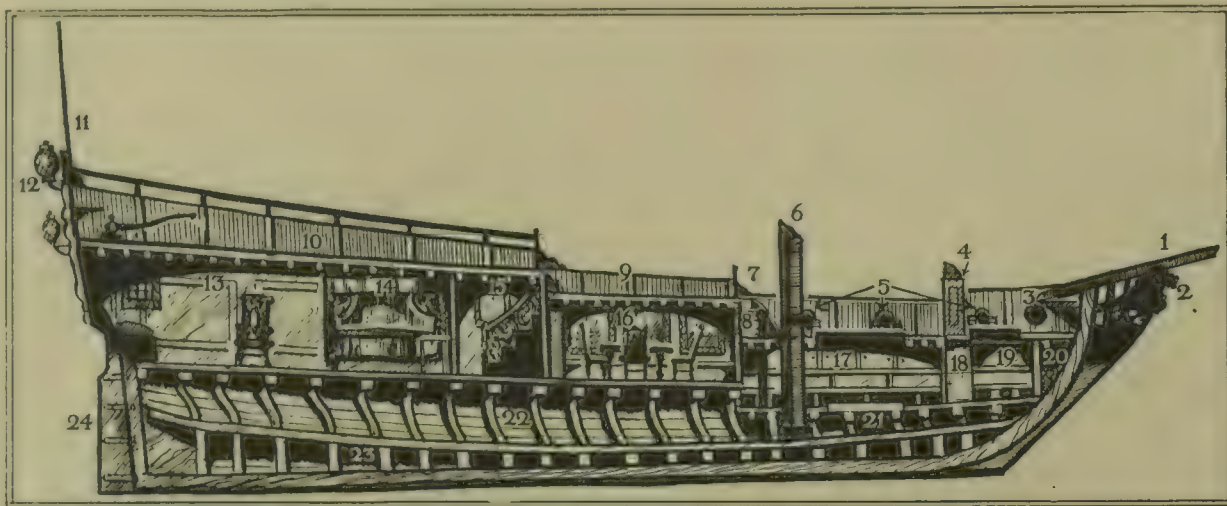
Another historical work, of wider scope, bearing on national as well as individual concerns, must make a strong appeal to serious-minded readers on both sides of the Atlantic—namely, "ENGLISH SEAMEN AND THE COLONIZATION OF AMERICA." By E. Keble Chatterton. With 26 Illustrations (Arrowsmith; 12s. 6d.). The author's reputation as a specialist in marine annals is a sufficient guarantee that his present book will satisfy expectation. He strikes the keynote when he says: "The story of the United States is one long drama. . . . The inspiration was unquestionably the sea." Thus we approach American history from a direction especially interesting in the light of recent events.

The humours of a seafaring life, as well as its fighting side (e.g., a Story of the Battle of Jutland), are set forth in a new volume of "salty" yarns—called "THE SEA DEVIL'S FO'C'SLE." By Lowell Thomas. Illustrated (Heinemann; 10s. 6d.). I must leave it to the author to introduce once more his now familiar hero. "I had got the main thread of his career and adventures for my book, *Count Luckner, the Sea Devil*, but there are many other tales that he tells of droll events and heavy perils at sea. A gifted story-teller, a man with a magnificent *flair* and genius as a *raconteur*, he has cultivated a fund, a treasure hoard, of beguiling sea-yarns, incidents of his own life, and tales he heard told by old seadogs in many a fo'c'sle. They were too good not to be taken down, so I gathered a sheaf of them for the *Sea Devil* to tell on printed page."

At this point, I regret to say, my comments must be still briefer, if I am to mention all the attractive books I have received dealing with cognate subjects. The "JOURNAL OF A SLAVE-DEALER." By Nicholas

Owen. Edited by Eveline Martin. Illustrated (Routledge; 7s. 6d.) contains the authentic diary of an Irishman trading between Africa and America from 1746 to 1747. "FROM POST-BOY TO AIR MAIL": The Story of the British Post Office. By G. Gibbard Jackson. Fully Illustrated (Sampson Low; 12s. 6d.), tells the romantic story of a great public service, which has involved adventures by land and sea, as well as, latterly, by air.

The same author has written "THE ROMANCE OF THE SUBMARINE." By G. Gibbard Jackson. Fully Illustrated (Sampson Low; 6s.). Companion volumes are "THE ROMANCE OF NAVIGATION." By W. B. Whall. Edited by Francis E. McMurtrie, Joint Editor of "Jane's Fighting Ships." With Foreword by Rear-Admiral E. R. G. R. Evans. Illustrated (Sampson Low; 6s.); and "THE ROMANCE OF A MODERN LINER." By Captain E. G. Diggle, Commander of R.M.S. *Aquitania*. With Foreword by Earl Jellicoe. Illustrated (Sampson Low; 6s.). This last subject is also treated, from a passenger's point of view, in a light-hearted little book called "SEA TRAVEL." The Serious Side and the Humorous Side. By Roydon Freeman (St. Catherine Press; 3s. 6d.). By this time I begin to appreciate that remark of Wordsworth's about the sea. In literature, as in life, it makes "a sound like thunder, everlastingly." C. E. B.



A "BRITANNIA" OF THE SEVENTEENTH CENTURY: A SECTIONAL DIAGRAM OF THE YACHT ILLUSTRATED IN COLOURS ON THE OPPOSITE PAGE.

It will be seen that the owner and his guests were provided with three luxurious cabins. Right aft was the saloon, or great cabin, richly panelled and with inlaid floor, and a heavy four-poster bed of the period; windows in its forward bulkhead reveal the lobby and the ornate staircase leading from the quarterdeck. Forward of this lobby is the dining-saloon, decorated with marine paintings by the Van de Velde, and other fashionable marine painters, with windows in the fore bulkhead giving a view forward. In the bows is the chain-locker, and just aft of this is the galley, with its cleverly camouflaged chimney. Amidships are the crew's quarters. There is a hatchway leading to the hold and store-rooms. The whole exterior of the boat was richly decorated with gold paint and ornate and beautiful carving. She mounted six small guns, which were used for saluting other vessels. Our artist is considerably indebted to Mr. G. S. Laird Clowes, of the Science Museum, South Kensington, for his assistance in the production of this sketch.

Sketch by G. H. Davis.

is described in "PARACHUTE." By Charles J. V. Murphy. Illustrated (Putnam; 2.50 dol.). Such a subject could hardly fail to be exciting, and Mr. Murphy has done it full justice. Tracing the history of the invention, he says: "The parachute had been developing for nearly one hundred and fifty years. But its employment as a safety device spans only ten." Its origin appears to have been, like that of many discoveries, due to chance. "A French balloonist (we read), falling to his death (or so he and the spectators believed), joyfully discovered that the deflated canopy magically changed its identity in flight and became, fortuitously, a parachute."

Londoners are reminded that one of the early experiments was made over their city in 1802, by André Jacques Garnerin, in a parachute of his own design. "Eight thousand feet above London, he cut himself loose (from his balloon). . . . His primitive apparatus behaved abominably. . . . After ten minutes of these unexpected acrobatics he came to earth just behind St. Pancras Church." This gives me another association with that building, which I pass each morning, in addition to the love-making of Shelley and Mary Godwin within its precincts.

There is nothing aeronautic except the title in "FLIGHTS OF NAVAL GENIUS." By Brian Tunstall, F.R.Hist.S., Author of "Admiral Byng and the Loss of Minorca." Illustrated (Philip Allan; 12s. 6d.). Mr. Tunstall's

A "Britannia" of the Seventeenth Century: A Royal Yacht of 1674.

FROM THE RECONSTRUCTION-PAINTING SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS. (COPYRIGHTED.)



AS OWNED BY KING CHARLES II., WHO INTRODUCED YACHTING INTO ENGLAND FROM HOLLAND:
A FORERUNNER OF THE PLEASURE-CRAFT AT COWES—A DIAGRAMMATIC RECONSTRUCTION-PAINTING.

King Charles II. having learned to appreciate the pleasures of yachting while he was in exile in Holland, the Dutch presented him with two yachts when he was restored to the throne of England; and from this gift dates the beginning of yachting in this country. The illustration on this page shows a typical yacht in the dawn of British pleasure-cruising and racing, with parts of her deck diagrammatically removed to give some idea of the luxurious appointments of the interior. For details, Mr. Davis used the famous model now in the Royal Naval College at Greenwich, and he was further assisted in the reconstruction by the examination of drafts of various Stuart and Dutch yachts still in existence. It has been claimed that the model at Greenwich represents the "Catharine,"

constructed by Phineas Pett, at Chatham, in 1674. The dimensions of this craft were: length, 56 ft.; beam, 20 ft. 10½ in.; and draught, 8 ft. It will be noticed that she is rigged in the style of all the single-masted vessels of that day, with foresail, jib, mainsail, and square topsail. In the painting, the mainsail, which is full, conceals a large part of the port side of the ship. By thus hiding the port rail it tends to give the boat a rather beamy appearance, owing to the fact that the eye tends to follow the level of the quarter-deck and does not take into consideration the fact that the vessel fell away amidships. A diagram of the yacht here represented appears on another page, giving a more detailed explanation of the build and of the internal appointments of this luxurious seventeenth-century "Britannia."

An R.A.'s Thirtieth Portrait of His Wife: Another "Jane."

FROM THE ACADEMY PICTURE BY GERALD F. KELLY, R.A. REPRODUCED BY COURTESY OF THE ARTIST. (COPYRIGHTS STRICTLY RESERVED.)

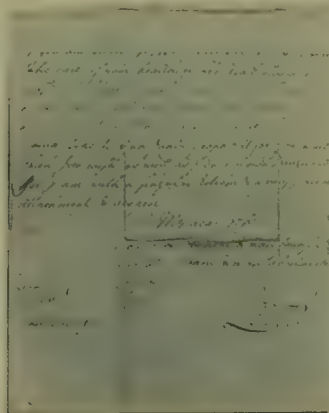


"JANE XXX": MRS. GERALD F. KELLY.—BY GERALD F. KELLY, R.A.

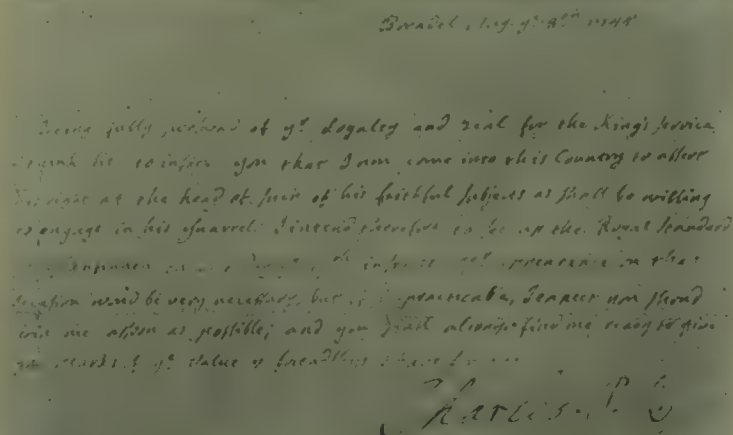
Mr. Gerald F. Kelly became an R.A. in February of this year and, incidentally, is the first Old Etonian to receive this honour. He was born in 1879, and in 1920 he married Miss Ryan, of whom he has painted numerous portraits. It is by this famous series of portraits of his wife that he is, perhaps, best known both to the general public and, in particular, to readers of this paper and of the "Sketch," where pictures of his have been frequently

reproduced. Above is the portrait of his wife called "Jane XXX"—as it literally is the thirtieth that Mr. Kelly has made of her. It was exhibited at the Royal Academy this year. Mr. Kelly is so painstaking an artist that he is said to have taken eight years to finish the nude study called "Siesta," on the merits of which he was elected an A.R.A. several years ago; and he did four distinct versions of it before he was satisfied.

THE HIGHLAND EXHIBITION: RELICS OF "PRINCE CHARLIE" AND OTHERS.



1. RELICS OF SIMON LORD LOVAT: HIS NOTEBOOK (LEFT) AND A LETTER FROM HIM TO HIS COUSIN, MISS ANNE STEWART, DATED DECEMBER 26, 1741.



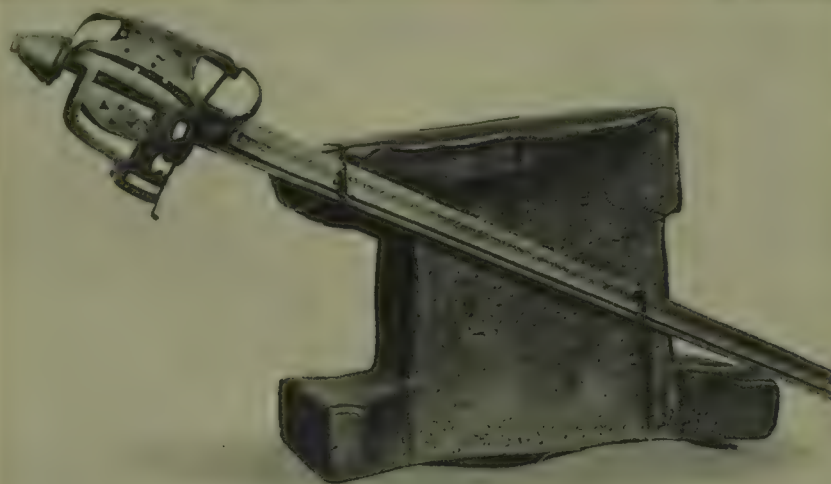
2. "I INTEND TO SET UP THE ROYAL STANDARD AT GLANFINNEN": A LETTER FROM PRINCE CHARLES EDWARD TO MACLEOD OF RAASAY, DATED AUGUST 8, 1744.



3. THE CHRISTENING APRON OF "BONNIE PRINCE CHARLIE," WOVEN WITH COATS OF ARMS: AN INTERESTING EXHIBIT, WITH THE COLOURED BASKET-BOX IN WHICH IT IS KEPT.



4. PART OF THE CULLODEN TREE; THE BLACKSMITH OF MOY'S ANVIL; A CHAIR, AND A COOKING-POT USED BY PRINCE CHARLIE IN THE CAVE AT GLENMORISTON: RELICS OF THE "'45."



5. RELICS OF DONALD FRASER, THE FAMOUS BLACKSMITH OF MOY, WHO SAVED PRINCE CHARLIE FROM THE EARL OF LOUDOUN'S ARMY ON FEBRUARY 17, 1745: THE BLACKSMITH'S ANVIL AND SWORD.



6. OLD HIGHLAND WEAPONS SHOWN IN THE HIGHLAND EXHIBITION HELD AT INVERNESS: A GROUP INCLUDING DIRKS AND A SWORD SAID TO HAVE BEEN USED AT THE BATTLE OF CULLODEN.

The Highland Exhibition, opened at Inverness on August 4, and to remain open till September 30, illustrates life in the Highlands from the earliest times to the present day. The most interesting items are those relating to the Rebellion of 1745, especially many personal relics of Prince Charlie and his adherents. Among them are the anvil and sword that belonged to Donald Fraser, the celebrated blacksmith of Moy. On February 17, 1745, the Prince was lodging at Moy, when the Earl of Loudoun, with 2000 men, attempted to surprise him. By means of a stratagem, Fraser, with only four followers, threw the whole of Loudoun's force into confusion, so that they retreated to Inverness, believing the Prince's army to

be at their heels. The engagement was popularly known as "the Rout of Moy." The old weapons shown in our illustration No. 6 are: 1. Dirk, found on Culloden battlefield; 2. Basket-hilted broadsword, bearing the Grant Arms and the date 1562; 3. Basket-hilted broadsword carried at Killiecrankie in 1689; 4. Highland targe, borne at Killiecrankie; 5. Basket-hilted broadsword, probably used at Culloden in 1746; 6. Basket-hilted broadsword, used by a gentleman private in the Black Watch at the embodiment of the regiment in 1739; 7. Dirk reported to have been carried by John Roy Stuart at Culloden; 8. Pair of eighteenth-century Highland flintlock pistols.

HOW THE AERIAL PASSENGERS FARED CROSSING THE ATLANTIC: LIFE IN "R 100."



ABOARD THE GIANT BRITISH AIRSHIP THAT RECENTLY FLEW FROM ENGLAND TO MONTREAL: THE OBSERVATION CAR AND LOUNGE IN THE "R 100."



"LINER" AMENITIES ABOARD THE GREAT AIRSHIP "R 100": A TYPICAL GROUP OF PASSENGERS PLAYING CARDS OR WATCHING OBJECTS BELOW.



MEAL-TIME ARRANGEMENTS IN THE "R 100": BREAKFAST IN THE SALOON, WITH PASSENGERS SEATED AT TABLES OR COMING DOWNSTAIRS.



A SCENE IN THE CONTROL CABIN OF THE AIRSHIP "R 100": TWO HELMSMEN AT THE WHEELS DURING A FLIGHT.



THE CULINARY DEPARTMENT ABOARD THE "R 100": PART OF THE KITCHEN, WITH A MAID TAKING A DISH OUT OF THE OVEN.



ON DUTY IN THE CONTROL CABIN OF THE "R 100": AN OFFICER CONSULTING DIALS, AND ANOTHER (LEFT) GIVING ORDERS THROUGH A MEGAPHONE.

Although the recent flight of the "R 100" from Cardington to Montreal, owing to adverse weather on the other side, took longer than at first seemed likely, her fast time at sea made it the best Atlantic flight yet achieved, and she justified her reputation as the fastest airship in the world, as well as one of the two largest. Her record flight of over 3400 miles was accomplished in 79 hours; and the trip proved the soundness of her construction and of the 700-h.p. Rolls-Royce Condor engines that form her propulsive power. She was successfully moored at the St. Hubert airport, Montreal, on the morning of August 1. On the previous evening, as she was heading up the St. Lawrence, she ran into a violent thunderstorm, but she rode it out without serious difficulty. During the flight one of her fins was slightly damaged, and was temporarily repaired in mid-air. On

August 2 the airship was officially welcomed on behalf of the Canadian Government. The above photographs, of course, were taken on a previous occasion, but are typical of life aboard the airship during flight. The "R 100," it may be recalled, was built for the Air Ministry by the Airship Guarantee Co., a branch of Vickers, Ltd., at Howden, Yorkshire. She is 709 ft. long, with a cubic capacity of 5,000,000 cubic feet, and can carry 100 passengers with a crew of 40. The passenger quarters include a dining-saloon to seat 50.

A STORMY COWES: TYPICAL RACING SCENES IN A BOISTEROUS SEA.



YACHTING ON
A DAY OF
HIGH WINDS
AND SQUALLS:
MR. C.
NICHOLSON AT
THE WHEEL
OF "CANDIDA"
DURING A
RACE FOR
BIG YACHTS
OFF COWES—
WITH
"BRITANNIA"
SEEN ON
THE RIGHT.

CLOSE-HAULED
AND MOVING
AT GREAT SPEED
WITH THE
DECK AT A
STEEP AND—TO
THE LANDSMAN—
ALARMING
ANGLE:
"CANDIDA,"
WITH
MR. C. NICHOLSON
AT THE WHEEL,
DURING A WILD,
INCLEMENT
DAY'S RACING
IN THE
SOLENT.



Cowes Week began with stormy weather; already on Saturday, August 3, "Lulworth" and "Cambria" had been forced to drop out of the race for big yachts in the Royal Southampton Yacht Club's regatta, while "White Heather" actually split her mainsail, and, owing to the state of the wind and sea, the King was unable to sail "Britannia" himself. On the night of August 3 a gale warning was issued, with the result that only two of the big 24-metres class—the Bermudan cutter "Candida" and the schooner "Westward"—competed next day.

The King ordered "Britannia" not to race, as he wished to avoid any risk of damage which might prevent his yacht from taking further part in the week's programme. His judgment was substantiated by what occurred to "Candida" and "Westward"—"Candida" first having her mainsail torn across by a violent squall, and then "Westward's" mainsail being ripped into fragments. On August 5 the King took part in the opening day's racing of the Royal Yacht Squadron regatta, aboard "Britannia"—his first yacht race since his illness.

AMY JOHNSON'S SAFE HOME-COMING AFTER MANY PERILS: THE HEROINE OF A GREAT "SOLO" FLIGHT TO AUSTRALIA.



THE MOST PERILOUS STAGE OF MISS AMY JOHNSON'S GREAT "SOLO" FLIGHT TO AUSTRALIA: A PHOTOGRAPHER'S IMPRESSION OF HER GIPSY MOTH CROSSING THE TURBULENT AND SHARK-INFESTED JAVA SEA.



SAFE HOME AT LAST: MISS AMY JOHNSON SPEAKING INTO A MICROPHONE AT CROYDON AERODROME AFTER SHE HAD BEEN RECEIVED BY LORD THOMSON AND WELCOMED BY AN ENORMOUS CROWD THAT WAITED MORE THAN TWO HOURS TO SEE HER ARRIVE.



AN INFORMAL GLIMPSE AFTER HER ARRIVAL IN AUSTRALIA: MISS JOHNSON AT THE GOVERNMENT RESIDENCY, PORT DARWIN.



SEEN WITH HER HAND ON HER MASCOT A REPLICA OF THE "JASON," IN WHICH SHE FLEW TO AUSTRALIA: MISS AMY JOHNSON, C.B.E., AND THE MORRIS CAR THAT WAS PRESENTED TO HER.



SHOWING (CENTRE) THE IMPERIAL AIRWAYS MACHINE "CITY OF GLASGOW," THAT BROUGHT MISS JOHNSON FROM VIENNA; AND, ON THE RIGHT, THE MINUTE-LOOKING GIPSY MOTH, "JASON," WHICH TOOK HER TO AUSTRALIA! THE SCENE AT CROYDON AERODROME SHORTLY AFTER HER ARRIVAL ON THE EVENING OF AUGUST 4.

"Your flight to Australia was, and will remain, one of the most memorable achievements of 1930... You realised the risks you ran, nevertheless you started. . . . When you faced perils over land and sea which might have daunted the hardiest aviator, then your cheerful, dauntless courage and indomitable resolution compelled the respect of the cynics and gained for you widespread admiration. . . . Miss Johnson, you have travelled far and adventurously. Best of all, you have arrived." Such were the well-deserved words of praise addressed to Miss Amy Johnson, C.B.E., by Lord Thomson, the present Air Minister, in his welcome of her when she arrived at Croydon Aerodrome soon after 8 p.m. on August 4. Vast crowds collected on the edge of the aerodrome to view her arrival, and most of the people were content to wait when the Imperial Airways machine bringing her from Vienna was delayed by head winds. The numbers that lined the

road by which she travelled to London were, however, even greater. Miss Johnson stated in her reply that for a few weeks she would be flying round England with a view to encouraging aviation, particularly among young people. It may not be out of place to mention that Miss Johnson's achievement constituted a record as far as India, which she reached in six days; and that she was two days ahead of Squadron-Leader Hinkler's time (who set up the record for a solo flight to Australia in 1928) at Rangoon. He, however, reached Australia in fifteen and a half days, while she took twenty. This does not, of course, deprive her of the unique honour of being the first woman to make the solo flight to Australia from England. It was arranged that Miss Johnson should drive from the Grosvenor House Hotel, Mayfair, to the Savoy Hotel on August 6, accompanied by many well-known figures.

THE CAMERA AS RECORDER: A PAGE OF RECENT HAPPENINGS.



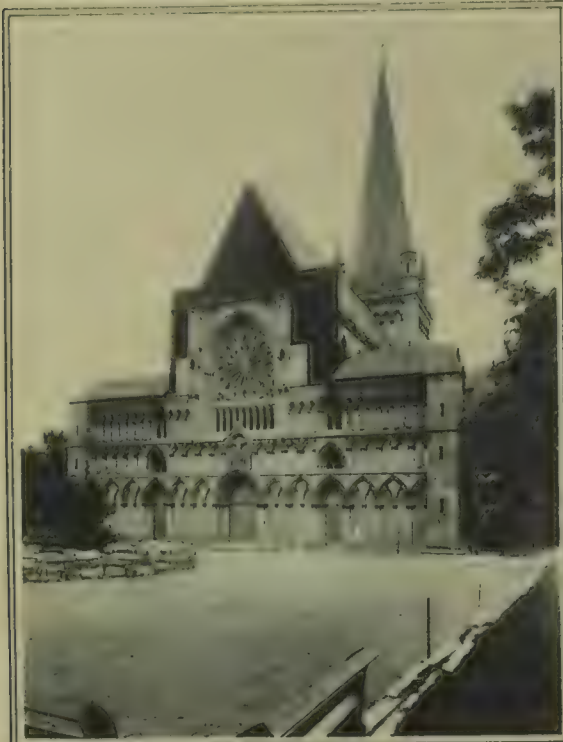
ONE OF THE FOUR MONUMENTS TO BRITISH WAR DEAD WHO HAD NO GRAVES:
SIR NEVIL MACREADY UNVEILING THE MEMORIAL AT LOOS.

Britain's sacrifice in the Great War was commemorated on August 4 by the unveiling in Northern France of four memorials to 52,000 British dead whose final resting-places are "known only to God." The principal ceremony was that at Loos-en-Gohelle, where a monument erected by the British War Graves Commission to 20,598 British soldiers who have no known graves was unveiled. The ceremony was performed

(Continued opposite.)



COMMEMORATING 9903 BRITISH SOLDIERS WHO HAD NO GRAVE: THE
MEMORIAL AT VIS-EN-ARTOIS UNVEILED BY GEN. SIR WALTER BRAITHWAITE,
by General Sir Nevil Macready, in the presence of Mr. Rudyard Kipling and Major-
Gen. Sir Fabian Ware. Mr. Kipling, as the representative of the Imperial War Graves
Commission, presided. The three other memorials unveiled besides that at Loos were one
at Vis-en-Artois, another at the Louverval Cemetery to those who fell in the Battle of
Cambrai, and another at Pozieres.



OPENED AFTER A PERIOD OF RESTORATION WHICH HAS
LASTED SINCE 1868: ST. OLAF'S CATHEDRAL AT TRONDJHEM.
The celebration of the ninth centenary of the death of St. Olaf (the
missionary saint of Norway) at the battle of Stiklestad began splendidly
with the reopening of the cathedral of Nidaros (Trondjhem), at which
the King and Queen of Norway and the Crown Prince were present.
The Bishop of Guildford represented the Archbishop of Canterbury.



THE TOWER OF BEC-HELLOUIN ABBEY (NORMANDY);
WHENCE CAME THREE ARCHBISHOPS OF CANTERBURY.
A tablet was unveiled on the gateway of the Abbey to com-
memorate the relation between this monastery and the Church
of England. Lanfranc, St. Anselm, and Theobald came from
Bec and were Archbishops of Canterbury, as well as three Bishops
of Rochester, while seven of the Abbots governed English houses.



INFORMALITY IN MODERN ROYAL GREETINGS: KING
ALBERT, QUEEN ELISABETH, AND THE PRINCE OF WALES.
Perhaps not so much insistence is laid nowadays on the dignity
that hedges a king as formerly; we can almost believe that the
rain itself would cease at the command of such a magnificent person
as Louis XIV. I—but twentieth-century royalties are less formal—
and perhaps harder beings.



ON BOARD THE "BRITANNIA" AT COWES: THE KING AND
QUEEN CHATTING TO SOME OF THEIR GUESTS.

The visit of the King and Queen to Cowes this year gives an added interest
to the series of regattas associated with Cowes Week, particularly as, it
will be remembered, his Majesty's illness did not permit of his attending
last year. It may be noted in connection with the above photograph
that the Queen recently accompanied the King on a cruise in the
Soleil in "Britannia," the first time she has done so for several years.



IN THE "OLD BELGIUM" SECTION OF THE ANTWERP EXHIBITION: THE PRINCE OF WALES OUTSIDE THE
"HOUSE OF RUBENS" DURING HIS VISIT, WHEN HE MADE A SPEECH IN FRENCH.

The Prince of Wales paid a visit to the Antwerp Exhibition on July 30. He travelled from the Château de Laeken by special
train, accompanied by Lord Granville, the British Ambassador. He went to the British Pavilion, where a guard of honour
of members of the British Legion, Girl Guides, and Boy Scouts was drawn up at the entrance. He spoke for a few minutes
with the ex-Service men before entering, and was cheered by members of the British colony assembled in the Court of Honour.
At a luncheon with the Burgomaster of Antwerp, he made a speech in French, in which he referred to the benefits conferred
on the city by Great Britain.

THE UNUSUAL SIDE OF CURRENT EVENTS: PRESENT DAY CURIOSITIES.



EVIDENCE OF THE MOB'S BLIND AND STUPID FURY: DAMAGED STREET LAMPS AND TREES, AFTER THE DISTURBANCES OF JULY 21st IN CAIRO.

The unrest in Egypt, where the Wafdist or National party has been defying the Government of King Fuad, led recently to the somewhat fantastic "offer" of the ex-Khedive, Abbas Hilmi (a photograph of whom, it will be remembered, was reproduced in our last number), to make a bid for the Egyptian throne, on the grounds that he could better control the Nationalists and turbulent elements than the present Government! It was stated that his emissaries were

[Continued opposite.]



A CURIOUS METHOD OF PROTECTION FROM RIOTERS: MOUNTED POLICEMEN IN ALEXANDRIA WEARING A KIND OF FENCING HELMET, intriguing in London, and even that they had received "consideration" by British Socialists—an obviously empty claim. Abbas Hilmi was deposed in 1914 for his pro-Turkish sympathies. The Egyptian Nationalist agitation has produced riots in various important towns—Cairo, Alexandria, Port Said, and Suez, at different times, with consequent damage to property and loss of life and limb.



A THREE-DECKER UNDER WAY WITH HER COMPLEMENT OF FOURTEEN MEN!—THE "VICTORY," REPLICA AT PORTSMOUTH.

In the Portsmouth Navy Week, this floating model of the "Victory," 60 ft. long, and complete in every detail, was to be seen sailing in No. 3 Basin. During the "Week" she was manned by a crew of fourteen officers in the dress of Naval ratings of the Trafalgar period.



A SHIP IN FULL SAIL, MANNED BY A DOZEN OR SO TARS! THE SCALE MODEL OF THE "KENT" SHOWING HER "TEETH" AND FIRING A SALUTE AT CHATHAM. Besides the battle-ship "Marlborough" and the battle-cruiser "Repulse," the curious-looking monitor "Marshal Soult," and "X.1," the largest submarine in the world—all of which were "starring" in Chatham Navy Week—there was the replica of a very old-fashioned war-ship—the two-decker "Kent" (period 1755)—to be seen in full sail in the basin. It is almost an exact model of the fourth "Kent," built at Deptford in 1762.



A REMARKABLE CONTRAST TO THE MODEL WAR-SHIPS ILLUSTRATED ON THIS PAGE: A FLORAL MODEL OF A STEAMER AT THE JERSEY CARNIVAL AND BATTLE OF FLOWERS.

The Jersey carnival and battle of flowers is fittingly one of the best known of its kind—Jersey being an island famous for its flowers. The winner of the "prix d'honneur" in this year's carnival, which was graced with the most glorious weather, was the delightful floral model of the Southern Railway's mail steamer "Isle of Jersey." The model was 35 ft. long, and was manned by a carnival crew of visitors.



BRINGING SLUMBER INSTEAD OF DEATH TO ANIMAL VICTIMS: THE NEW "MERCY" BULLET.

After a day's shooting in the jungle, it is now no longer necessary to be content with the mere skins or tusks of the catch: by means of the "Mercy Bullet" long distance hypodermic injections can be effected—rendering animals helpless, so that they can be taken alive.

PEOPLE IN THE PUBLIC EYE: PERSONALITIES OF THE WEEK.



MR. H. L. O. FLECKER.
Appointed Headmaster of the Boys' School, Christ's Hospital, Horsham, in succession to Mr. W. Hamilton Fyfe, Headmaster of Berkhamsted School since 1927. Formerly an Assistant Master at Marlborough.



SIR FRANCIS CHAMPNEYS.
Died, July 30, aged eighty-two. Eminent obstetric physician. President, Royal Society of Medicine, 1912-14; President, General Lying-In Hospital. Chairman, Central Midwives Board since 1903. Well-known amateur musician.



TO MALTA AND BACK BY AIR IN TWO DAYS: CAPTAIN BARNARD, WITH HIS WIFE, BESIDE HIS AEROPLANE.

Captain C. D. Barnard, the famous airman, recently flew from England to Malta (about 1250 miles) and back, in two days. He made a non-stop flight each way, remaining on the island for the intervening night. His machine, which is a "Puss Moth" similar in type to that lately acquired by the Prince of Wales, was specially fitted with extra fuel-tanks for the Malta trip. Captain Barnard, it may be recalled, piloted the Duchess of Bedford on her flight to and from the Cape.



THE REV. DR. J. R. MAGRATH.
Died, August 1, aged ninety-one. Provost of Queen's College, Oxford, for 52 years, and the oldest Head of a College at the University. Vice-Chancellor, 1894 to 1898.



HERR SIEGFRIED WAGNER.
Died at Bayreuth on August 4, aged sixty-one, from illness due to work for the Wagner Festival. Son of Richard Wagner, the celebrated composer, and his wife, Cosima, who died on April 1 last.



AN UNFORTUNATE INCIDENT AT THE OVAL: THE GERMAN CRICKETERS, WHOSE REQUEST FOR COMPLIMENTARY SEATS WAS REFUSED.

The first team of German cricketers to visit England recently arrived in London for a short tour. On August 2 they went to the Oval to see the Surrey v. Notts match. They paid for admission to the ground, but, it is reported, were informed that they could not be given complimentary tickets for the stand, the secretary giving as the reason that Surrey had "an important match." They were much hurt at the refusal.



AN ENGLISHWOMAN WHO HAS ACCOMPLISHED GREAT FEATS IN CANADA: MISS KATHERINE TREVELYAN (CENTRE).

Miss Katherine Trevelyan, daughter of Sir Charles Trevelyan, the Minister of Education, has recently accomplished two great feats of endurance in Canada. She has traversed the continent alone on foot, and is the only woman who has ascended Mount Edith Cavell (over 11,000 feet). She was accompanied on this climb by a famous Alpine guide, Hans Fuhrer. Our photograph was taken just before her return to England.



THE HON. R. B. BENNETT.
The new Prime Minister of Canada, who has taken office as a result of the recent elections. Leader of the Conservative Party. A man of great wealth and unusual physical strength. One of the finest orators Canada has produced. A native of New Brunswick, aged 56.



A GREAT GATHERING OF ENGLISH BISHOPS: THE LAMBETH CONFERENCE IN SESSION, WITH THE ARCHBISHOP OF CANTERBURY SPEAKING.

An official statement on the proceedings at the Lambeth Conference, issued on August 4, stated: "The Conference resumed the discussion this morning on the resolution dealing with the Anglican Communion, its ideal and future, and questions of provincial organisation. A series of resolutions was passed. In the afternoon the Report of Committee No. VI, on Youth and Vocation was presented by the Bishop of London, the Chairman of the Committee."



THE RT. REV. MARTIN LINTON-SMITH, D.D., D.S.O.
Appointed Bishop of Rochester. Previously Bishop of Hereford, since 1920. Has been formerly Hon. Canon of Liverpool and Suffragan Bishop of Warrington. Served with distinction during the War as an Army Chaplain.

GUINNESS FOR STRENGTH





**The whisky you drink . . . Is
it passable, or is it perfect? Is
it—just whisky? It should be**

Haig **WHISKY**

no finer whisky goes into any bottle

THE CONGER'S CATCH: A GIANT MARINE EEL TAKING ITS PREY.



A CONGER EEL SEIZING A SMALL FISH: A REMARKABLE PHOTOGRAPH TAKEN IN THE AMSTERDAM AQUARIUM.

Describing this remarkable photograph, taken (like those on pages 262, 263, and 264) in the Aquarium at Amsterdam, a French writer says: "Behind the glass of a tank is seen, arrested for us by means of a 'snap-shot,' the startling spectacle of a conger, with a sluggishness that is only apparent, snapping up a moving prey which seems to be a small *rousselle*, or dog-fish." In the "Royal Natural History" we read: "Resembling the true eels in the presence of pectoral fins, in the tail being surrounded by the median fin, and the free tongue, the gigantic marine forms known as congers differ in being scaleless, in the deep cleft of the

mouth, in the presence of a set of teeth on the outer sides of the jaw, placed so close to one another as to form a cutting edge, and by the dorsal fin commencing at a point just behind the base of the pectorals. The common conger, which may grow to a length of 8 ft., appears to be almost cosmopolitan in distribution, being as abundant in the seas of Tasmania as it is in British waters. Congers feed chiefly by night, and prey upon crustaceans, cuttles, and various fish, such as pilchards and herrings. Their favourite resorts are hollows or crevices in rocks, or sandy bottoms, in which they bury themselves." (Copyright, W. Davis.)

MARINE LIFE AS IT IS LIVED IN THE SEA: REMARKABLE



"WHEN SHALL WE THREE MEET AGAIN?": A GRIM-LOOKING TRIO OF MARINE "WITCHES" PHOTOGRAPHED TOGETHER IN A TANK OF

"ACTION" PHOTOGRAPHS OF CAPTIVE FISH AND REPTILES.



THE AQUARIUM AT AMSTERDAM—(FROM LEFT TO RIGHT) A PERCH, AN ALBINO PIKE, AND A STURGEON.



THE FIRST THREE "PAST THE POST" AT A MARINE "GOODWOOD": A GROUP OF SEA-HORSES AS IN THEIR NATURAL HAUNTS.



A "MIXED BAG" IN CAPTIVITY: (TOP, LEFT TO RIGHT) THORNBACK RAY (RALACALAPATA), GUNNARD (TRIGLA SP.), AND (PROBABLY) COD (GADUS CALLARIAS); (NEXT ROW) COD AND THORNBACK RAY; (NEXT BELOW) SPOTTED DOGFISH (SCYLLIORHINUS SP.) AND (AT BOTTOM) A COD.



THE SPIRITS OF TURTLE SOUP! A GROUP OF GREEN TURTLES FROM THE EAST INDIES IN VIGOROUS SWIMMING ATTITUDES—A STRIKING PHOTOGRAPH TAKEN THROUGH THE GLASS OF A TANK IN THE AQUARIUM AT AMSTERDAM.

Here, and on two other pages in this number (pp. 261 and 264), we reproduce some exceptionally fine "action" photographs of living fishes and other types of marine creatures, such as reptiles and crustaceans, showing them just as they live and move in their natural element. Describing the whole series, a French writer says: "These photographs were taken in the Aquarium at Amsterdam. The majority of fishes which they show are well known, and the interest of these 'snap-shots' consists, above all, in the skill with which the photographer has been able to catch and fix by the camera these impressions—full of life and activity of creatures that so seldom lend themselves to photographic representation, and whose gambols and rapid movements are apt to disturb the clearest of water. A particular form of intensive lighting by means of special lamps was employed for the purpose. Here we see, for example, whirling along among

the seaweed, some charming little sea-horses, or Hippocamps, which are found both in the Atlantic and the Mediterranean, on the shores of the Adriatic at Venice, as well as in the Bay of Aracachon. They delight especially to browse on the submarine 'prairies' of seaweed and sea-wrack, and their food consists of minute crustaceans. The 'foals' (so to speak) of these sea-horses, at birth, measure only about four millimetres in length, but they start off, directly they are born, in chase of water-fleas. Sea-horses are sufficiently abundant to make the cost of specimens fairly moderate. Not so with the golden carp of China, shown in another exhibit. Next we see, in full swimming motion, a group of sturgeon, pike, and perch. More tranquil seem the stone-crabs (shown on page 264). Elsewhere are examples of the Equatorial turtle, whose flesh is used for soup, the flavour of which is a matter of taste and open to dispute." (Copyright, W. Davis.)

MARINE CREATURES AS THEY MOVE IN THEIR NATURAL ELEMENT.

IN THE AMSTERDAM AQUARIUM: LIVING SPECIMENS OF THE STONE-CRAB (*LITHODES MAIA*) WITH A TURBOT.

The stone-crab (*Lithodes maia*) is a European species. In a general description of maioid crabs, the "Royal Natural History" says: "The carapace is generally narrowed in front and wide behind, and furnished between the eyes with a distinct beak. On its dorsal surface the carapace is usually roughened with spines or tubercles, and frequently furnished with hooked hairs. These crabs frequent deep water, and, at least on the English coast, are regarded by fishermen as spiders. The characteristics of this group are shown in two British species, the thornback crab (*Maia squinado*) and the long-beaked spider-crab (*Macropodia longirostris*)

Also belonging to this tribe is *Macrochira kæmpferi*, which is not only the largest crab, but the largest crustacean known. It inhabits the seas of Japan, and is said to be able to span 11 ft. with its outstretched pincers." The genus of flatfish represented by the turbot (*Rhombus maximus*) is described in the same work as follows: "The dorsal fin commences on the muzzle in advance of the eyes; the eyes are on the left side. . . . The genus includes seven species, ranging over the North Atlantic and Mediterranean. The turbot, which attains a yard in length, and is by far the best food-fish of its tribe, is exclusively European." (Copyright, W. Davis.)

THE MARCH OF TIME: STAMPS FOR THE ARCHÆOLOGIST-PHILATELIST.

STAMPS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, LTD., 391, STRAND



1. Egypt, 1914; Rock Temples of Abu Simbel. 2. Algeria, 1930; Ruins, Timgad. 3. Armenia, 1921; Sculpture at Ani. 4. Algeria, 1930; Ruins, Djemila. 5. Egypt, 1914; Pylon of Karnak, Luxor. 6. Egypt, 1914; Pyramids of Gizeh. 7. Italy, 1926; Church and Monastery of Assisi (St. Francis Centenary). 8. Iraq, 1923; Winged Cherub, Ancient Babylon. 9. Italy, 1929; Monastery of Montecassino (St. Benedict Centenary). 10. Egypt, 1914; Sphinx. 11. Armenia, 1921; Wall Sculpture at Ani. 12. Egypt, 1914; Colossi of Thebes. 13. Armenia, 1921; Ruins at Ani. 14. Palestine, 1927; Citadel, Jerusalem. 15. Iraq, 1923; Winged Bull, Wall Sculpture, Ancient Babylon. 16. Syria, 1925; Ruins of Palmyra. 17. Iraq, 1923; Shia Mosque, Kadhimain. 18. Iraq, 1923; Sunni Mosque, Muadhdam. 19. Syria, 1925; Ruins of Palmyra (another view).

20. Cyprus, 1928; Silver Coin of Amathus. 21. Crete, 1905; Ancient Coin showing Goddess Ariadne. 22. Iraq, 1923; Arch of Ctesiphon. 23. Crete, 1900; Ancient Coin showing Hermes. 24. Cyprus, 1928; Mosque, Tekke of Umm Haram. 25. Italy, 1930; Capitol, Rome. 26. Greece, 1927; Acropolis. 27. Greece, 1896; Vase depicting Pallas Athens. 28. Greece, 1927; Temple of Theseus. 29. Greece, 1896; View of Acropolis with Parthenon. 30. Mexico, 1923; Pyramid of the Sun, Teotihuacan. 31. Lebanon Republic, 1925; Ruins at Baalbek. 32. Tonga, 1897; Haamonga. 33. Lebanon Republic, 1925; Ruins at Baalbek. 34. Guatemala, 1921; Monolith of Quirigua. 35. France, 1929; Pont du Gard. 36. Crete, 1905; Ruins of Minos Palace. 37. Mexico, 1923; Ancient Aztec Gateway. 38. Armenia, 1921; Ruins of Ani. 39. Italy, 1930; Aqueduct of Claudius.

We here continue our series of reproductions of postage stamps; after examples of zoology and of aeronautics in philatelic garb, illustrated in preceding numbers, we may now remark that—appropriately—the designers of the postage stamp—itsself a symbol of the efficiency and unity of purpose behind our common modern civilisation—have turned their talent to recording great ages and the mighty cultural achievements of the past. "The Grandeur that was Rome" appears in the Aqueduct of Claudius in No. 39, and in Nos. 2, 4, 25, and 35; the symmetry,

orderliness and divine sense of proportion that were Greece in Nos. 20, 21, 23, 26, and 27; while the glamorous cultures of the East, Mesopotamia, Armenia, Syria, Palestine, and lastly Egypt, are not unrepresented. Ancient Mexico—perhaps most barbaric of all—appears in Nos. 30 and 34. Even more venerable are the Palace of Minos in No. 36, and the megalithic monument from Oceania in No. 32. It should be noted that the Cypriote and the two Cretan coins represented here are each copies of some antique coin found in the respective islands.



A PAGE FOR COLLECTORS. ENAMEL MINIATURES.

By FRANK DAVIS.

THERE are three sorts of miniatures from the collector's point of view—first, the exquisite little water-colours that were painted in their thousands and reached the height of their popularity in the last years of the 18th century; secondly, the miniatures in oils that a great many artists of standing, and indeed of world-wide reputation, sometimes produced either to please themselves or to provide their clients with a more intimate portrait than was possible on a large scale; thirdly, miniatures in enamel. It is with this third category that the present article is concerned. An exhibition of about 150 examples at the Nachemsohn Gallery in King Street, St. James's,

affords an excellent opportunity of familiarising oneself with a minor art of singular charm and great technical difficulty.

It must be remembered that the painter on enamel was not able to choose his colours like any other artist: he had to allow for chemical changes under intense heat. This is not the place to quote 17th and 18th

century treatises on enamelling: it will be sufficient to note that for these miniature paintings the portrait was painted upon a white enamel surface which had already been fired upon a metallic plate, and that then the colours were fixed by partial fusing in a kiln. The

false signature to an object that requires such skilled and careful firing.

Perhaps the career of the man who is known as the Raphael of painters on enamel is of peculiar interest because it illustrates very well the esteem in which the art was held. Jean Petitot (b. 1607) was a member of a Huguenot family which had fled from France to Geneva, and was apprenticed to a jeweller and goldsmith. (It is, by the way, extraordinary how many Renaissance artists commenced their careers at a goldsmith's bench). From Geneva he came to Paris,

he turned Catholic, was given rooms in the Louvre and a pension of about £250 a year till his death in 1727.

Of the purely English enamel-painters the most important are the members of the Bone family. The first—the founder of the dynasty—was Henry Bone, a Cornishman born in 1755 at Truro. In 1801 he became A.R.A. and painter in enamel to George III.: in 1811 he was R.A.—eloquent testimony to the regard in which the craft was held. He exhibited in the Academy from 1781 to 1832, and the old Academy catalogues bear witness to his success by the various addresses attached to his name. He progresses from Islington, via Spa Fields and High Holborn, to Little Russell Street; thence he moves to Hanover Street, Hanover Square, and finally to what was in those days the very fashionable address of 15, Berners Street. A great number of his pictures were copies in miniature of notable Old Masters from various collections. Two of them, portraits of Henry VII. and Henry VIII., are illustrated here, and a long series of portraits of illustrious Englishmen from his indefatigable brush belonged to the late Mr. Ralph Banks at Kingston Lacy: the Duke of Bedford has more than 30 at Woburn. He was especially fond of copying works by Reynolds and Lawrence. A good example after Lawrence is the portrait of the Marquess of Hertford—the great collector to whose taste the nation owes the Wallace Collection—while the portrait of Benjamin West was copied in 1801 from West's own self-portrait. The



COPIED—AS NUMEROUS ENAMEL MINIATURES WERE—FROM FULL-SIZED PORTRAITS: THE PRINCE CONSORT AND QUEEN VICTORIA; BY SIMPSON, AFTER WINTERHALTER.

and thence to England, where he designed a St. George for the badge of the Garter by command of Charles I., and painted half the members of the aristocracy. (The Duke of Portland has a fine series of his works at Welbeck.) The Civil War drove him back to France, where Louis XIV. gave him apartments at the Louvre. But not even the favour of an absolute monarch could protect him from the results of the Revocation of the Edict of Nantes in 1685. He spent more than a year in prison until the King, with considerable difficulty, was able to procure his liberation. He returned to his birthplace, and worked there till the very moment of his death, for he died in 1691, brush in hand, in the act of painting his wife's portrait. The output of himself and his son was enormous, and so detailed and minute—many of his portraits are no bigger than a halfpenny—as to be the despair of later artists.



A PORTRAIT OF HENRY VII. REPRODUCED BY THE ENAMEL-WORKER'S ART: AN ENAMEL MINIATURE BY HENRY BONE, WHO WAS BORN AT TRURO IN 1755.



NOTABLE EXAMPLES OF THE DELICATE AND EXTREMELY DIFFICULT ART OF MINIATURE-PAINTING IN ENAMEL: THE MARQUESS OF HERTFORD, BY HENRY BONE, R.A., (AFTER LAWRENCE); NAPOLEON AS EMPEROR, SIGNED ON THE OBERSE BY LIÉNARD; GEORGE IV. AS PRINCE OF WALES, BY HENRY BONE; WILLIAM PITT, PAINTED BY MUSS IN 1812; AND BENJAMIN WEST, P.R.A. (AFTER HIS SELF-PORTRAIT), BY HENRY BONE. [LEFT TO RIGHT.]

artist would use a grey metallic oxide, perhaps, for a certain part of his picture; this, when fused, would turn to a brilliant red. Many fusings would be necessary before the miniature was complete—Jean Petitot, the most famous of the French-born workers in this medium, has left on record that his own works were fired from eight to twelve times—and the smallest deviation from the proper temperature might result in complete disaster. It was a tedious and difficult *métier*, but in proper hands it resulted in very delicate little works of art which are at the same time, in all ordinary circumstances, indestructible. You can drop an enamel miniature on the floor, and it will, of course, suffer damage, but it is liable to no fading in strong light, and it requires no glass to protect it in every-day use. At the same time the cunning faker is wasting his valuable time if he attempts to add a

Apart from Petitot, one of the earliest to practise in this medium in England was Charles Boit, of Swedish nationality but French parentage. His career was not entirely unsuccessful, but, if we may believe that inveterate gossip, Walpole, distinctly odd. Walpole says that he was commissioned to paint a large enamel group of Queen Anne, the Prince Consort, and various other notabilities. Boit promptly obtained an advance of £1000, built a workshop in Mayfair, and wasted most of the money in fruitless attempts. Then that enigmatic figure, the Prince Consort, Boit's particular patron, died, the Duke and Duchess of Marlborough lost favour at Court, and the Queen ordered other portraits to be substituted on the enamel. Finally, Prince Eugene refused to sit, and Anne died. Boit, hopelessly in debt and in danger of imprisonment, fled to France. There, with great ingenuity,

fine miniature of the Prince Regent in its elaborate frame is after a picture by Lawrence, and was a present from the Prince to the Duke of Cumberland. (The frame, it will be noticed, is an almost exact replica in gold of the typical Lawrence-frame.)

It is not possible to conclude a notice, however short, of this very choice collection of miniatures without mentioning what is to many more important than a discussion of purely biographical or technical details. Some of us care much less for the purely artistic aspect of a series of portraits than for the fame of the people portrayed. There is no lack of interest for the historically-minded: e.g., the small oval of Catherine II. of Russia (No. 67) is said to have been a present from the Empress to Voltaire: there is an admirable likeness of William Pitt (No. 26); while No. 51 is a large oval of Napoleon as Emperor by Liénard.



THE SUN IS LIFE.

The Sun is life. It is an old, old truth. In the Dark and Middle Ages the power of sunshine as a natural means of health and healing may have been neglected, but to-day the advance of Science has brought us full round to the glowing realities of another Sun Age. It is visible in the improved health of nations, in the bronzed bodies, active minds and the daring and enterprise of modern youth. They are children of the Sun Age.

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Descriptive booklet, "Holiday Tours in South Africa," post free on request; and the leading Tourist Agencies.

CHANGING LONDON.

ALTHOUGH streets, like kingdoms, have risen and fallen with astonishing rapidity during the last few years, there is one corner of London whose surface changes have not affected tradition at all. Since the development of the open fields on the banks of Tyburn Stream, Park Lane has been regarded as "the very focus of feudal grandeur, elegance, fashion, taste, and hospitality." Here, in 1751, the Earl of Chester erected Chesterfield House, and created a fashionable vogue for residing in Mayfair, whose sole claim to fame till that date was the fact that a noted fair was held in the fields there each year early in May. Gradually, however, more fine houses stood on the former meadows. Gloucester House was acquired by the Duke of Gloucester, younger brother of George the Third, in 1761. Later, it became known as Grosvenor House, and was celebrated throughout the world for its gallery of exquisite works of art, collected by Richard, the first Earl of Grosvenor, and augmented by his son and grandson.



COOL COMFORT IN "MARBLE HALLS": THE ATTRACTIVE LOUNGE IN GROSVENOR HOUSE, WHICH IS OPEN TO OCCUPIERS OF THE RESIDENTIAL FLATS AS WELL AS TO GUESTS IN THE HOTEL.



GROSVENOR HOUSE FROM THE AIR: AN AEROPLANE VIEW SHOWING THE LOVELY STRETCH OF TREES AND LAWNS FACING A CENTRE OF MODERN LUXURY IN THE HEART OF LONDON.

It is fitting that the site of so famous an old house should now be celebrated all over the world as a centre of modern luxury and fashion. The new Grosvenor House Hotel and residential service flats have the same lovely view over Hyde Park unspoiled, almost unaltered, as did the old house. Right at the doors of the hotel are the cool green trees stretching away in the distance, and, a few minutes away, Rotten Row delights all horse-men and women. This new Grosvenor House has achieved the latest modernities without sacrificing the spirit of Mayfair. The hotel is constructed so that the majority of windows overlook the Park. An interesting point in its design is the presence of the water-towers at each corner, which form an integral part of the outer decoration. Inside, every room is equipped with running iced drinking-water, a telephone, and, in most cases, a bath-room. All night, a small



WITHIN A STONE'S-THROW OF HYDE PARK: GROSVENOR HOUSE, IN WHICH THE RESIDENTIAL FLATS AND VAST HOTEL ARE AMONGST THE MOST LUXURIOUS IN THE WORLD.

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"TOWARDS DISASTER."

(Continued from Page 240.)

the army, for the Turks had already evacuated it, leaving only some railway rolling-stock. "Was it worth while to sacrifice so many men for the sake of a few coaches?" Prince Andrew thought not, and his readers will agree with him. The Turks still had nineteen Divisions practically untouched, and full of energy and initiative.

What followed is not very easy to understand,

substitution, on his own responsibility, of an entirely different manœuvre: a manœuvre which had both knowledge and common sense to recommend it. This plan General Papulas called "abandoning your positions," and cancelled it; but the odium of having originated it clung to the unfortunate Prince. He tendered his resignation, but it was refused. A second time he asked to be relieved of his command, and a second time his request was disallowed.

fell back on the line Eski-Shehr—Afum—Karahissar. The idea that Prince Andrew's unwillingness to let the 2nd Army Corps attack had spoilt the campaign gained ground: Prince Andrew wrote a letter of protest to the Commander-in-Chief, and received a reply clearing himself and his men of all aspersions that touched their honour. But there was no public contradiction of the rumour, and on September 30 Prince Andrew, convinced that the Supreme Command



IN 1869: THE EXHIBITION YARD, OLD TRAFFORD, DURING THE MEETING OF THE ROYAL AGRICULTURAL SOCIETY AT MANCHESTER; SHOWING THE BAILEY EXHIBIT.

That well-known firm of pump-manufacturers, Sir W. H. Bailey and Co., have been established at Salford for many years, and it is of more than usual interest to compare the photograph of their exhibit at the recent Royal Show at Manchester with the drawing of their stand at a similar meeting of the Royal Agricultural Society, also at Manchester, which was published in "The Illustrated London News" of July 31, 1869.—[Picture on left reproduced from "The Illustrated London News" of July 31, 1869.]

even with the help of Prince Andrew's lucid narrative. On September 2 G.H.Q. decided to retire, but the decision was not generally known. Afterwards, Colonel Saryannis declared that Prince Andrew's "lack of offensive spirit which influenced the 2nd Army Corps was the cause of the suspension of the advance to Angora," an accusation as unfounded as it was damaging. But colour had been lent to the charge by the Prince's refusal to obey an impossible order issued by the Commander-in-Chief, and the

Then began the withdrawal. Luck favoured it; had the enemy followed up their advantage, the retreat might easily have become a rout. As it was, discipline declined: a superior officer actually proposed to Prince Andrew that General Papulas should be seized and dismissed and Prince Nicholas appointed Commander-in-Chief in his place. The depression extended to all ranks, which was not surprising, since they had had to suffer the pitiable vacillations of the Supreme Command. The army, consisting of 30,000 bayonets,

had lost confidence in him as he had in them, applied for and was granted three months' leave.

The undeserved blot on his reputation, unscrupulously magnified by politicians, resulted in his being court-martialled and condemned. But of this, as of the treachery that involved the Greek Army in complete disaster, Prince Andrew tells us practically nothing. He is content with clearing his name as a soldier and demonstrating the criminal folly and inefficiency of the Supreme Command. L. P. H.



IN 1930: THE BAILEY EXHIBIT AT THE RECENT ROYAL AGRICULTURAL SHOW AT MANCHESTER.



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MARINE CARAVANNING.—XCIII.

By COMMANDER G. C. E. HAMPDEN, R.N.

LAST week I wrote of fast boats and their uses, but, as there must be many holiday-makers at this season who prefer peace and quietness afloat to the joys of speed, I propose to deal now with the 40-ft. Thornycroft cruiser, as being a leading example of the type of vessel in which speed has been sacrificed in order to obtain comfort and low running costs.

Though the annual race from London to Cowes has often been run by Thornycroft vessels, the firm have special reasons to congratulate themselves over the results this year, with first, third, fourth, fifth and sixth places to their credit. This should be sufficient proof, if any is needed, of the reliability of their productions. I have never described previously a 40-ft. Thornycroft cruiser in detail because, until recently, I have not been impressed by the power installed in them in view of their very easy-running hulls. It was too great for my liking, and made the price of a complete vessel and also her running costs unduly high; but all this has now been changed, and I gather that the firm are much gratified with the results.

This model has been built by the firm for several years, and can practically claim to be the mother of all the large standard cruisers in this country. Its hull design has long ceased to contain anything that may be considered experimental; in fact, from its pine, mahogany, or teak planking to its oak keel and stem it is so orthodox and conforms so closely to all the best practice in boat-building as to be almost dull. From year to year it has been improved in detail and its cost gradually reduced, until to-day it is approximately the cheapest vessel of its class on the market. The price depends, of course, on whether pine, mahogany, or teak planking is specified,

but £1250 appears to be the average price, though in my opinion £1350 should be allowed if every item of equipment is desired, including bedding and domestic requirements. To me the attraction of this boat lies in her low running costs, for her two 9-h.p. engines consume only slightly more than one gallon of petrol per hour, and on this expenditure they drive the vessel at about 6½ knots (7½ m.p.h.), which is quite fast enough to make headway against practically any tide likely

the running expenses, and thus lose its appeal to the average man with moderate means.

I have before me the conditions of a race which will take place at Venice during the International Motor Boat Competition—held from Sept. 17 to 21. It should interest owners of 40-ft. Thornycroft cruisers. The notice I have received states that, whilst there exist many competitions for racing craft, little attention has been paid to the fuel consumption of cruising

vessels. His Royal Highness the Prince of Udine has therefore offered a cup for a race over a distance of 120 miles for motor cruisers which will be decided on petrol consumption, economy, and reliability. The regulations stipulate that the length of competing boats shall not be less than 7 metres and that the maximum cylinder capacity of their engines must not be more than 6 litres. The boats must have places for four passengers in addition to the pilot and mechanic, and the classification will be made on the basis of the following formula:

$$\frac{\text{Weight of boat} \times \text{speed}}{\text{petrol consumed.}}$$

The competition will be divided into two stages, the first from Venice to Trieste, and the second from Trieste to Venice, the start being at 10 a.m. on Sept. 20 from the Lido and the finish at the same place. Escorting vessels from the Italian Navy will be present and patrol the course.

Every hull has a definite economical speed, and I fancy that Messrs. Thornycroft have cleverly given their 40-ft. cruisers the exact power they require to attain the best results as regards

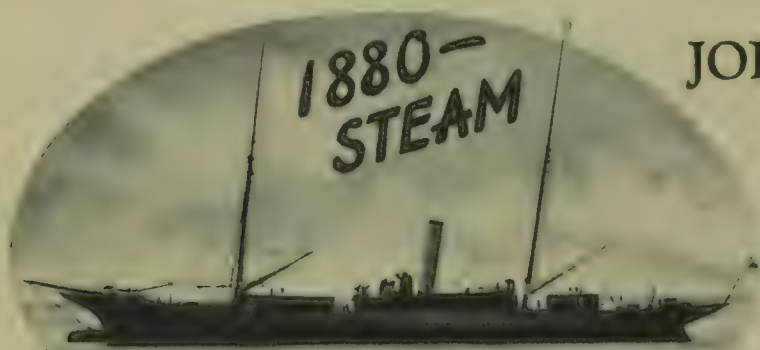
speed and fuel economy. I hope, therefore, that one of these vessels will be entered by her owner for this competition with a view to upholding British prestige in the cruising world. As further inducement for owners to enter at Venice, it may be mentioned that there are also two other prizes (cups) and 28,000 lire to be competed for by cruisers.



AN IDEAL CRAFT FOR THE MAN OF MODERATE MEANS: A 40-FT. THORNYCROFT CRUISER ON THE THAMES.

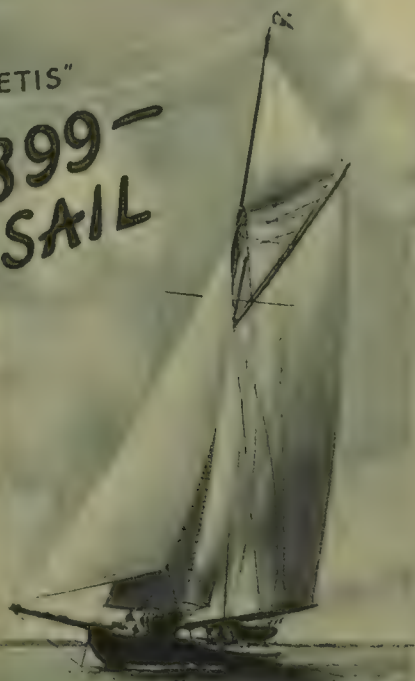
Large numbers of these vessels have been built at the Hampton Court yard of the firm, and the demand for them continues to increase. Two engines, giving a total horse-power of 18, are installed, with a cost of running of about 1s. 6d. an hour, or 2d. per mile.

to be encountered. If no paid hands are carried, four persons can be accommodated in cabins and two on the settees in the saloon, so that if the running costs are equally divided the amount per head for a summer holiday aboard becomes negligible. Greater power will be installed if required, of course, but it would increase the first cost considerably, and also



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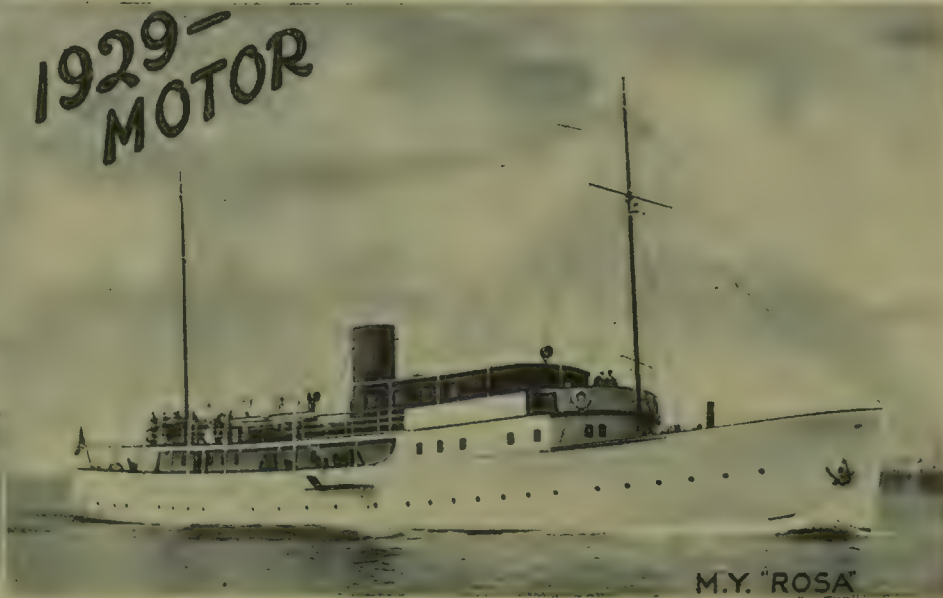


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11th July, 1930

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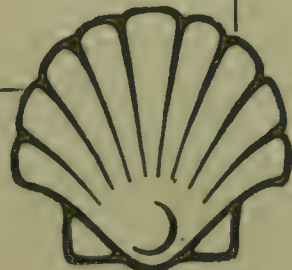
We believe too that your good manners are ultimately good business.

We should be glad if you are able to help our propaganda by giving this letter publicity.

I am, sirs,

Your obedient servant,

PRESIDENT



THE WORLD OF THE THEATRE.

(Continued from Page 242.)

commands respect. And playwrights should not be afraid to let themselves go. Feeling with us to-day is largely suspect, and analysis rather than synthesis is the prevailing method of the intelligent dramatist. There is a sharp distinction between sentiment and sentimentality—the death of Colonel Newcombe in Thackeray and the death of Paul Dombey in Dickens demonstrate the difference. But if drama is devoid of feeling it offers no refreshment to the subject passions. Examine the finest examples of pure intellectual comedy, and behind the mask of artifice and inhuman reticence, beneath the tang of cynicism, you discover genuine emotion. Take that famous passage in the fourth act of "The Way of the World," where Millamant and Mirabell discuss the terms of their marriage, or that memorable outburst of Mrs. Erlynne on behalf of her daughter in "Lady Windermere's Fan"—two random illustrations which can be easily multiplied—and you see what cuts deep in intellectual comedy. After all, wit, satire, parody, however clever, can only serve a negative function. The wider public waiting to be won to the theatre cannot be held if there is nothing but the

malice of destructive criticism. There must be an emancipating humour, with kindness in it, making for sanity. Smart sophistication may be briefly entertaining, but it is too dehumanised to be satisfying. "The Colonel's Lady and Judy O'Grady are sisters under their skins." And good drama makes it plain. Finally, in the Experimental Theatre, if it produces the sort of piece it is its function to present, the critic might well err on the side of leniency. Such encouragement fostered the young school of French dramatists—Lenormand, Romain, Sarment, Bernard, Gantillon, Vildrac—till their reputations have spread far beyond Paris. So, too, with the producers. Have we not recently seen the brilliant work of Pitoëff? If our experimental theatres only fulfil themselves, the future in the World of the Theatre is bright indeed.

G. F. H.

The increasing popularity of cruising as a holiday has caused medical science to direct special attention to sea-sickness. Certainly one of the pleasantest and happiest ideas is the invention of the "Solapad," a convenient belt which, worn next the skin, is claimed to prevent any tendency to a feeling of sickness.

"Solapads" are made for both sexes, and are recommended by ships' doctors on many of our biggest liners. They are obtainable at all big stores, or direct from the manufacturers, Messrs. Solport Bros., Ltd., 184, Goswell Road, E.C.1.

The L.N.E.R. announce that, commencing Monday, Aug. 4, third-class sleeping accommodation will be provided on the 1.10 a.m. "after-the-theatre" sleeping-car express from King's Cross to Edinburgh, in addition to the first-class accommodation.

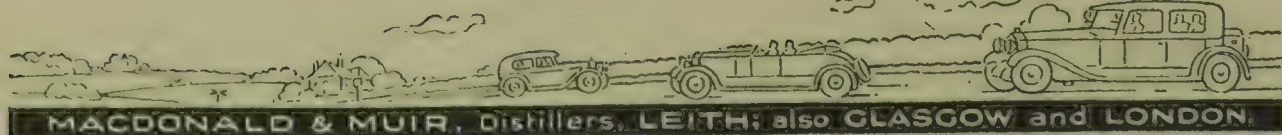
We learn that Mr. S. W. Phillips, who for some years has occupied the position of publicity manager with the Lanchester Motor Co., Ltd., is relinquishing that post in order to take up a similar appointment with the Rover Company of Coventry.

As a memorial to Richard Cadbury and George Cadbury, who created Bournville fifty years ago, the firm of Cadbury Bros., Ltd., have presented Frankley Beeches, near Birmingham, to the National Trust, to be preserved free from buildings. Frankley Beeches is a prominent viewpoint 800 feet above sea level, and can be seen well from Bournville and many other parts on the south side of Birmingham.



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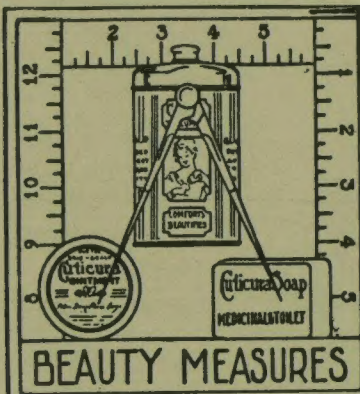
The whole country is taking to drinking hot water and lemon juice every morning. It is one of the wisest health practices ever established. It washes out the stomach and intestinal tract and makes us internally clean.

Most of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins or poisons that are absorbed by the system and cause a state of auto-intoxication or self poisoning. This results in acidity, acid-indigestion, bad breath, coated tongue, sick headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water

with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastrointestinal canal. It makes a delightful effervescent drink that anyone will relish.

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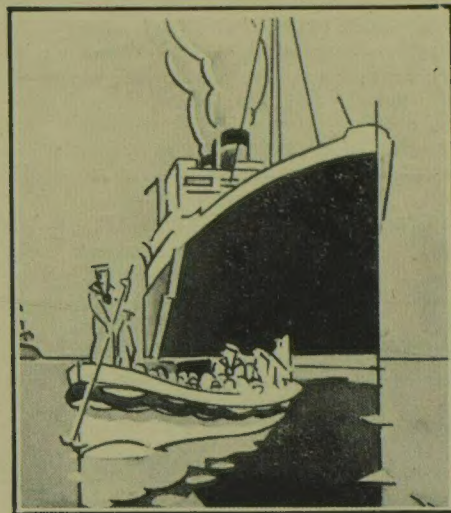


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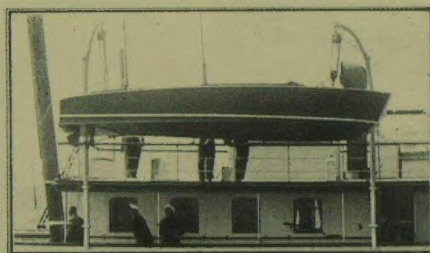


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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AT this season of the year, when the United Kingdom and Ireland, north and south, are being visited by thousands of holiday-makers, considerable interest is being taken in the efforts being made by large commercial undertakings with extensive advertising appropriations to preserve the beauties of the countryside by removing wayside advertisements from sites where they might offend the artistic senses of tourists and residents. I must say that the oil and petrol companies have been specially active in this direction in helping the "Beautiful Britain" movement. More than six years ago the British Petroleum Co., Ltd., made a public announcement to the effect that they were removing all their signs in rural areas. This work was carried out promptly at great financial sacrifice due to rental contracts. The same firm also were determined that garish fuel-pumps and unlovely filling stations were equally eyesores, so they proceeded some three years ago to repaint thousands of pumps an attractive shade of green, the better to blend with the natural picturesqueness of the country.

Road-Straightening.

Our road authorities in some cases have been rather ruthless in their methods of widening roads in rural areas. Everybody loves England for its winding roads after the dull straight stretches of the Continental highways, because of the hedges and trees that shade and adorn them. Therefore, it seems a pity that the road-widening authorities do not always consider the scenic effort of taking away bends and opening up roads which may sacrifice the beauties of the neighbourhood, and endeavour to modify the schemes to save hedgerows and trees when in any way possible. I know, thanks to constant urging from the public, trees are planted as borders to main new highways, but it takes many years for these to grow really picturesque.

In the meanwhile I am not quite certain that it is altogether the best policy to keep on straightening our roads. A certain amount of curve is a deterrent on over-speeding, which is becoming an increasing fault with both experienced drivers and novices alike.

Personally, I would suggest that the curves and bends, even if the roadways are widened, should be retained, and a white line to divide the up and down streams of traffic would make these so-called "danger spots" quite safe to all but bad and ignorant drivers. As for the latter, I can personally vouch that each year the general behaviour on the road improves, although the number of cars increases. Most of the accidents and casualties are in towns and cities, so that in the country let us retain our beauties even if it should prevent our highways being straightened to resemble speed tracks.

No Tail-Lamps on Hay-Carts.

I should like to remind all users of country roads at this time of year that farmers' carts loaded with hay, corn, and clover are exempt from carrying tail-lights to warn overtaking traffic. Under the Road Transport Lighting Act a vehicle carrying agricultural produce of an inflammable nature in the course of the internal operations of a farm need not carry lamps during hours of darkness. Therefore always drive at night in agricultural areas with the head-lights full on, as you can always dip them to avoid annoying oncoming vehicular traffic. Also, in wooded parts of Great Britain, beware of timber-carts with long projecting logs, or, rather, trees, far extending beyond the platform of the lorry. Many an unwary motorist has been their victim, as he has rounded a turn too quickly to pull up before the pole has crashed through the windscreen and knocked him out sometimes, if not worse. Perhaps, as I have mentioned these two holiday hazards, I might also refer to the proud position of the horse. He is king of the road still by Act of Parliament. All motorists must stop if asked by those in charge of horses, whether they are led, ridden, or driven. Consequently it is the duty of the polite driver of the mechanical horse to do all in his power not to frighten the four-legged animal in any circumstances. So wise and courteous drivers slow down or stop until the horse has passed by.

Carry Spare Lamp Bulbs.

I heard a wail from careless motorists after they had been fined for not carrying two side-lamps, when the near-side bulb had given out at

Stonehenge early in the morning recently. They were summoned and had to pay fifteen shillings for this accident. It reads like a tyranny, but really every car should carry spare electric bulbs just as it carries a spare wheel or tyre on a run to replace a puncture, so I am afraid little sympathy will be extended to the victims. At the same time, I am very sorry for them, because in most other areas the local constable would have accepted the excuse and told them to drive carefully with their headlights on, as they were doing in this particular case. The law insists on side-lamps showing the extreme width of the vehicle so that on-coming drivers shall be able to judge the width of the car by such lights and thus avoid collision. Therefore, no matter how efficient are the head-lights, their position on the car does not reveal its over-all width. Hence the fine; but I am afraid that somewhere the soft answer that turneth away wrath must have been missing when the offending parties were stopped by the constable. Such occasions, however, are rare in my experience, as on one occasion when the two side-lamps' wiring on a car I once owned broke down, a London constable permitted me to drive from Piccadilly to Brixton on my head-lamps, before dippers were even thought of.

New Fashion in Coachwork.

Our gracious Queen has always had the motor-carriages she uses fitted with coachwork that is higher inside than those of standard saloons. Now coach-builders are realising that the Queen is right, and are raising the height of the roof inside by an inch or an inch-and-a-half. Consequently, folk who are tall will be able to enter these new fashionable saloons without bumping their heads or injuring their hats. Another reason for increasing the height is to lessen the speed-look of the present-day low saloon. As a loud exhaust usually deceives the spectator on the pavement into believing that a car is going much faster than it actually is, so a low roof gives a false impression of speed and want of comfort to the beholder. Hence as the speed limit is dead, or should be so by the time these lines see print, the carriage-builder can now throw aside make-believe design and build really useful and comfortable coaches for private use.



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